
ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

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Number 2

The Editor's Attic

The Attic Window Frames

A New Outlook

IN strict confidence be it imparted that attics is attics, and there's not much to choose between them — from the editorial standpoint, at any rate. This illuminating bit of information may be credited to the circumstance that the Attic of ANTIQUES has been transferred — bodily and spiritually — from Boston to New York, and therewithal, the Editor as part of the general impedimenta.

Having brushed from his person the dust of his former abode, and, by surreptitious fingerings, assured himself that the erosion of civilization deposits quite as heavy a sediment upon furniture and window sills in the modern Manhattan as in the ancient Hub, the said Editor has made the further comforting discovery that his new quarters are as pleasingly ugly as his old ones, and as untainted by implications of unbecoming magnificence.

So the Attic remains, and, be it hoped, will continue to remain, much as it has always been — a place of many books, of genially confused trophies of unfinished research, and of multitudinous correspondence and personal visitation. ANTIQUES must needs be hydra-headed, with brain depots scattered throughout the universe. But its heart is single, and, perhaps, all too readily approachable via the Attic door.

As for ANTIQUES' shift of location from Boston to New York, that move implies no changes in the fundamental policies of the magazine and certainly no diminution in its regard for New England, and in its concern for the antiquarian interests of that well-beloved territory. ANTIQUES was started in Boston. There it received its first warm public encouragement and loyal support; there, too, it was nurtured in Puritan ideals of integrity and thoroughness. For such beneficence it acknowledges an ineradicable sense of obligation.

In the course of coming months and years, the Magazine should be able to exercise its knowledge of the New England point of view and its appreciation of New England's resources in extending and strengthening the ties which

bind that northeasterly corner of the Union to other parts of the nation. Its efforts to that end will be a labor of love stimulated by an abiding gratitude.

ANTIQUES has, from the beginning, been dedicated to an important service — that of recording and interpreting those significant souvenirs of man's creative genius which the dwelling places of the past have bequeathed to the homes of the present. Unless all signs are awry, the full rendering of that service will henceforth be facilitated. The foundations of progress have been laid deep and wide. Upon them should rise a superstructure of steadily increasing beauty, power, and usefulness.

The Cover

THE Attic has always felt that folk of the present period are inclined to credit their early ancestors with finer tastes and greater artistic originality than most of those worthies actually possessed. Patience beyond that of their descendants, no doubt, they displayed in the execution of minutely perfect handiwork; but for the patterns which they elaborated into various minor masterpieces of household gear, they were largely dependent upon the inventiveness of others. This is most obviously true in the domain of embroidery, an art in which the women folk of ages past have found both a refuge from *ennui*, and an opportunity for displaying their housewifely prowess.

How and by whom the needlework models of antiquity were designed, and how they were transmitted, the Attic knows not. Throughout the Middle Ages, no doubt, the same monkish hands that drew illustrations for manuscript books likewise traced the outlines for ecclesiastical embroideries. The era of the Renaissance, however, with its stimulation of printing and publishing as a business, witnessed the advent of the pattern book as an aid to craftsmanship.

Among the most interesting of such books are those devoted to the requirements of embroiderers and lace-makers — for example Shorleyker's *A Schole Howse for the Needle*, discussed in ANTIQUES for March, 1925,* and

*See ANTIQUES, Vol. VII, p. 123.



Fig. 1 — NEEDLEWORK PATTERN ON WHITE SATIN (c. 1630)

Intended for an embroidered book cover. At the left, Queen Henrietta Maria, apparently symbolizing Faith; at the right, King Charles I, posed beside an anchor emblematic of Hope. Size of satin strip 11 by 7 1/4 inches; size of pattern 10 by 6 1/2 inches. Said to have been originally in Windsor Castle

apparently one of the first in a stream of similar publications which from the early seventeenth century has flowed uninterruptedly almost down to the present day. Though early copies of such books are rare, the fact of their relatively wide use is well known, and is cited in most histories of embroidery.

It is less generally realized that, in addition to pattern books, our seventeenth-century grandmothers, of the *n*th degree removed, not infrequently employed designs ready-printed in outline on bits of fabric, and sometimes made increasingly helpful by means of tinted washes indicating the proper color of each element of the composition. Part of a fine and quite unusual example of these early English printed patterns is reproduced, in actual size, on this month's Cover. The complete design, in smaller dimensions, appears on this page. The fabric is white satin, the usual background for the silk-wrought needlework of the period of Charles I. The printing seems to have been done from a wood block. As will be readily observed, its tripartite arrangement makes provision, on a single strip of material, for the upper and lower covers of a book, as well as for its back.

The chief decorative elements of this embryonic book cover are King Charles I and his Queen, Henrietta Maria, each surrounded by floral frames interspersed with that wealth of animal and insect life which customarily crowds

early seventeenth-century embroideries. Had the piece of fair white satin ever fulfilled its destiny, it would probably have emerged as a specimen of stumpwork — that amazing form of ornamental fabric in which stuffed figures in relief, shreds of alien material, and passages of everyday stitchery are merged in a weird but ever-fascinating conglomeration.

The Frontispiece

As the Attic has previously pointed out, the only excuse for a silhouette is its linear excellence and its general delicacy of execution — unless, of course, a specimen gains absolution by being an ancestral shade, and, as such, entitled to the tolerance extended to other black sheep of the family. Occasionally, too, a crude old profile turns up which displays quaintness or humor sufficient to compensate for its deficiencies in workmanship. Such occurrences, however, are rare: in general the only silhouette worth having is a good one.

Nevertheless, at the moment, the public appetite for silhouettes seems almost insatiable; and, like most forms of violent hunger, quite indiscriminating in its choice of nutriment. In consequence, a great many very poor specimens of the shadow art are being gobbled up. The time seems, therefore, opportune for repeating the earlier



Fig. 2 — TWO PAINTED SILHOUETTES (c. 1840)

Profile at the left in slate color with touches of gold; cap and fichu in blue. Profile at the right in slate color enriched with gold; jewelry in coral red.

cautionary word and for attempting, by illustration, to establish some fairly obvious standards of silhouette quality.

The three examples chosen for reproduction are of English origin, and are representative of the painted technique — a method which substitutes pencil and brush for scissors, and, though it permits the delineation of the major part of the portrait in black or slate color, usually depicts its accessories in brighter hues, often enhanced with touches of gold.

First in the series shown is this month's Frontispiece, a full-sized facsimile of one of J. Dempsey's little masterpieces.* There is no need to dilate upon the exquisite outline of this profile, or upon the unerring handling of the details of the subject's hair and costume. One such perfect silhouette is worth a dozen dubious portraits of famous statesmen traced from one of Mrs. Jackson's books, from Mrs. Carrick's recent volume, or from back numbers of *ANTIQUES*.

The two other silhouettes offered are of smaller size than the Dempsey example and, since unsigned and unattributable, are of less importance and value. Yet they possess an intrinsic excellence which makes for desirability. One portrays a comely matron, painted in slate color. Her slightly curling hair, her ear, from which depends a long jewel, and the folds of her sleeve are indicated in black relieved with gold. Upon her head bristles an amazing

achievement of the milliner's art, whose brilliant tint of blue is faintly echoed in the lace fichu about her neck. Whoever wrought this illuminated shade possessed not only an admirable sense of line, but a rare appreciation of texture.

Not improbably to the same artist may be credited the companion profile, that of a pert young miss, whose round figure and plump chin presage eventual corpulence. It is well that her image has been preserved for us in its guise of youth and sprightliness. The high lights of the hair in this portrait are indicated by gold burnishings. Earring and necklace are of coral red. The whole effect, while, of course, quite artificial and contrary to any optical verity, is none the less charming.

The best of such painted silhouettes were made in England, though a number of excellent specimens by American artists are known. Aside from their inherent attractiveness they offer the additional advantage of virtually defying imitation. As yet no modern copyist has succeeded in applying gold high lights in the manner of the earlier masters, or in giving to colored accessories an equal crispness of form and unmuddled clarity of hue. Attempts in that direction have been made, but their failure has been so dismal as to be perceptible even to the veriest tyro among collectors.

If, however, one experiences any shadow of a doubt, or, better, any doubt of a shadow, it is usually well to leave the questionable item alone.

*Concerning Dempsey, see *ANTIQUES*. Vol. VI. p. 308.

An Abode of Sweetness

CONCERNING the sugar chest, that article of household furniture peculiar to earlier days in the South, the Attic has long cherished a curiosity equaled only by its ignorance. According to the meagre information available, such chests appear to have been recognized as a kind of domestic fortress within which the plantation supplies of sugar were safeguarded against the inroads of sweet-toothed slaves and ever-hungry children. In order to give them double security, they were sometimes placed in the bedroom of the mistress of the domain — the one person privileged to dispense their saccharine hoard.

It would be logical to assume that Southern collectors would long since have concentrated their attention on sugar chests. But if such is the case, or if any individual is specially versed in sugar chest lore, the Attic has been unable to verify the fact. Its sole trophy of an extended epistolary hunt is the photograph here reproduced through the kind assistance of Miss Sophie Harrill of Knoxville, Tennessee, who has come to the rescue in previous crises.

The piece depicted has the outward aspect of a slant-top desk. On the basis of the photograph alone, the Attic would not be willing to guarantee that it did not originally serve in that capacity. In its present form, however, its body is a drawerless double bin, to which access is gained by sliding the cabinet writing-board back under the pigeonhole section. As for the pigeonholes, they might serve either butler or chatelaine for the filing of household accounts. The cabinet drawers have, at one time or another, been the abode of spices.

Found in Kentucky, this sugar chest, like much other furniture of the region, is built of cherry. Its legs seem to place it in the second quarter of the nineteenth century.

As for these chests in general, the Attic will welcome photographs of other examples and such information concerning them as may be forthcoming.

Muddling French Heraldry

THE Attic is indebted to Howard M. Chapin, Librarian of the Rhode Island Historical Society, who has forwarded a letter from M. A. Jacques Parès, Archivist of the French city of Toulon. Monsieur Parès, having interested himself in the historic toile reproduced on the April Cover of ANTIQUES, makes some observations concerning the flag carried by a horseman depicted in the lower left corner of that textile fragment. He writes:

I at first thought that this must be a regimental flag; but, according to investigations made by one of my friends in Paris, it is, after all, but a fantastic standard imagined by an English artist quite ignorant of French heraldry. The Royal Arms of France are always represented with two *fleurs-de-lis* above and one below, and not in the order of one above two, depicted on the toile. The three crosses at the right defy all attempts at identification.



Fig. 3 — KENTUCKY SUGAR CHEST (nineteenth century)
Of cherry. Perhaps converted from an earlier desk to serve in double capacity as butler's board and storehouse for sugar.

Locating a Matchmaker

ANTIQUES is blessed with a large number of keen-eyed readers ever on the alert to discover errors of statement in the pages of the magazine, and to report upon them with generous promptitude. Just now a word of thanks is due to Edwin V. Mitchell of Hartford for pointing out a slip in the next to the last paragraph of Laura Woodside Watkins' *Early Firemaking Devices*, published in the March number. Mrs. Watkins credits Alonzo Phillips, manufacturer of friction matches, to Springfield, Massachusetts. According to Mr. Mitchell, however, the distinguished matchmaker was a resident of Hartford, and, in 1836, was granted the first American patent for his convenient device.

The Place and Meaning of the Portland Vase

By GUSTAVUS A. EISEN

Note. — Recent reports that the Portland vase, long in the British Museum, was to be offered for sale, together with the subsequent news that the sale had been canceled, have given this piece of ancient glass a perhaps excessive degree of publicity. Yet few persons are aware of the real nature of this famous vase, or of its place in the history of glassmaking. Neither is it generally known that other ancient glass vessels of similar type exist, and that several of them are quite as fine as the British Museum specimen — indeed, perhaps finer. And what is the meaning of the scene depicted on the Portland vase? Some very silly interpretations have been advanced. At the request of ANTIQUES, Mr. Eisen has prepared the following notes, which, though highly condensed, supply much essential information not hitherto readily available, and, at the same time, offer the most novel and most plausible explanation of the symbolism of the Portland vase yet published. — *The Editor.*

THE TECHNIQUE OF THE PORTLAND VASE

THE Portland vase belongs to a limited series of vessels of "tube-blown" glass, produced by a method first described by the present writer.* This method seems to have been invented in the Ptolemaean period, between the third century B.C. and the first century B.C. After the time of Augustus it was

* *American Journal of Archaeology*, No. 2, 1916.

almost completely superseded by the method known as "bubble-blowing," though it has continued sporadically to our own time.

The technique of tube-blowing consisted in joining glass tubes of different diameters, a wide one for the body, a narrow one for the neck. This was accomplished by widening the end of the narrow tube, with a wooden rod, until it reached the diameter of the wider tube, or by inserting a wide glass ring between body and neck, thereby producing a flat shoulder at the contact point. Another disk was used as base, or bottom, for the vessel, and a flange was added to the rim of the neck to serve as a rim lip. In such glass, after the fusing together of the separate parts, as close examination will reveal, the junction between the different tubes and disks generally remained visible. In order to provide a wide, rounded body, the lower tube was reheated, and was enlarged by means of blowing through an inserted metal tube.

The application of the cameo layer could have been accomplished in various ways. The simplest and oldest procedure was to wind



Fig. 1 — THE PORTLAND VASE (100 B.C. — 100 A.D.)
Found in Rome about 1582. Since 1784, in the Portland collection. Of blue glass with figures in white cameo. The illustration shows where the vase, once broken into fragments, has undergone repairs. Height: about 10 inches.

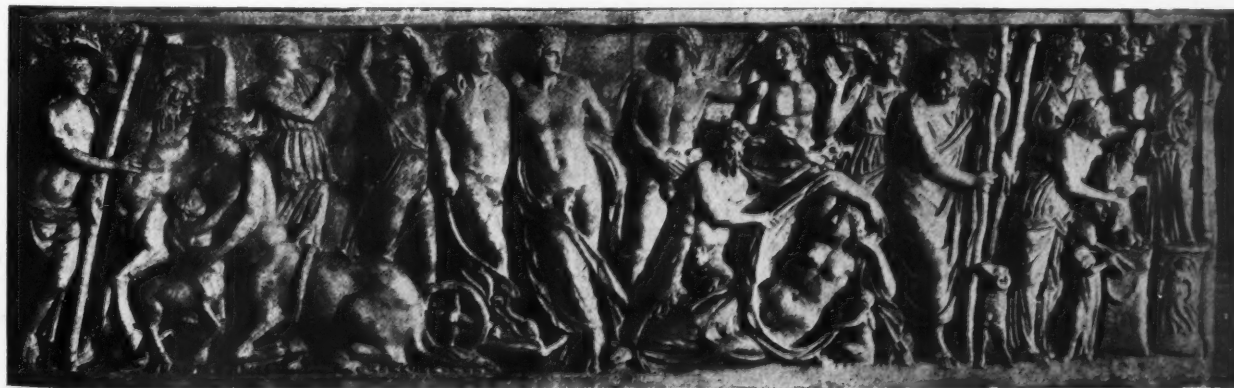


Fig. 2 — DETAIL FROM A HELLENISTIC SARCOPHAGUS

The scene represents Bacchus discovering Ariadne on the Island of Naxos. Note the similarity of pose in this sleeping form to that depicted on the vase. Note also the Eros, and the likeness between the Bacchus of the sarcophagus and the youthful male figure of the vase.

From the Vatican Museum, Rome



Fig. 3 — THE PORTLAND VASE (side)

At the left, appears Poseidon (Neptune); at the right, Bacchus, gazing on the sleeping Ariadne.

opaque glass threads, or bands, around the body of the vase, and then to reduce these threads to a uniform surface by pulling them together with a metal point — a process now incorrectly called "combing." Figures could, of course, be designed on this superimposed layer, and the unimportant parts scraped away, leaving a white pattern on a colored background. Opaque glass threads were also used to hide the seams between the tubes, as in the Moore and Naples vases (Figs. 6 and 8).

But, as it was both tedious and expensive to cut away parts of an opaque overlay covering an entire vessel, small pads of opaque

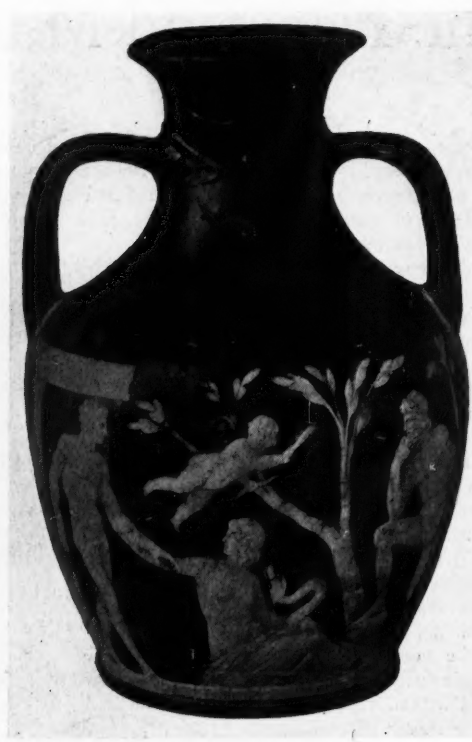


Fig. 4 — THE PORTLAND VASE (reverse)

Bacchus, left, raises Ariadne from her slumber. Poseidon, shown at the left in Figure 3, here appears at the right.

glass may have been applied to the piece in places where the major designs and figures were to appear. A microscopic examination of the surface of many specimens reveals the fact that often the opaque layer extended but a little beyond the outline of the figures.

The technique of producing the original tubes was simple. It consisted in rolling a square or rectangular pad-glass plate and fusing the edges together; or a strip of



Fig. 5 (left) — ANCIENT CAMEO GLASS PERFUME ALABASTRON (three views)
Maidens carrying offerings of flowers. The foot and neck are modern additions by Andrée.
From the Bibliothèque Nationale, Paris

pad-glass was wound spirally over a rod and fused. A tube could also be produced by pushing a rod through a chunk of pad-glass, which was then rolled out in cylindrical form.

PROVENANCE

The provenance of these cameo vases is uncertain, but, as none has been found in Syria, Egypt, or Greece, we may, provisionally at least, eliminate these three localities. The nearest relatives of cameo glass are Samian ware and Arretine sigillata ware.* Certainly the artists who could produce the wonderful figures on the best Samian vessels and on the Arretine sigillata ware of the time of Augustus, could also have produced the decorations on cameo glass. But, as no specimens of such glass have been found on the Island of Samos, or, in so far as we know, on any Aegean island, we must, temporarily at least, eliminate these places as possible centres of cameo glass making. The only remaining region which suggests itself is Italy, where, indeed, most of the cameo vases were found, and where they may well have been made — the Hellenistic types by imported Greek or Sidonian-Greek artisans, the Roman types, perhaps by Roman or Italian workmen under Hellenistic supervision.

There is reason to believe that both types came from the same general locality, perhaps, even from the same studio. The arguments in support of this belief cannot here be rehearsed. Suffice it to say that Italy seems the most probable source of such works as these cameo glass vases.

CAMEO VASES RELATED TO THE PORTLAND VASE

The vases listed above — all genuine and of great artistic merit — are of tube-blown glass with cameo carvings. In these carvings we can distinguish between the Hellenistic style and the Roman. Hellenistic decorations

* Pottery decorated with figures in relief, often very beautifully modeled. Such ware was made in and about the Italian town of Arezzo.



Fig. 6 — ANCIENT CAMEO GLASS VASE
A maenad blowing the flute; faun dancing — a Bacchic design.
From the collection of Mrs. W. H. Moore, New York

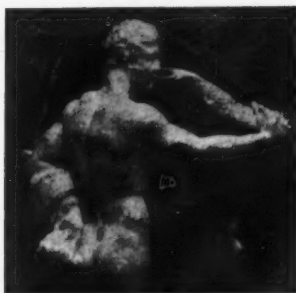


Fig. 7 — FRAGMENT OF CAMEO GLASS

Perseus rescuing Andromeda as he conceals the Medusa head behind his back.

From the Bibliothèque Nationale

are found on the following:

The Moore Vase (Fig. 6). Owned by Mrs. W. H. Moore of New York. The figures are a dancing faun and a maenad blowing a double flute. See Eisen, *Glass*, Frontispiece.

The Auldjo Wine Pitcher. Now in the British Museum. Covered with vine leaves, bunches of grapes, laurel and ivy leaves, and doves. See Kisa, *Das Glas im Altertum*, Fig. 190.

The Curtis Vase. Now in the Toledo, Ohio, Museum. Unfortunately fragmentary; though the inimitable faun is worthy of a king's ransom.

The vases with Roman figures are more numerous, less beautiful perhaps, but more gorgeous. The best known are the following:

The Naples Amphora (Fig. 8). An amphora 30 centimetres high, with simple decoration on the front and the reverse, but with elaborate patterns under the handles. This is the most magnificent glass vase in existence.

The Naples Trulla. A superb cameo satyr — or Pan — masque within a delicate wreath of vine leaves. Restored. See Kisa, *o.c.*, Fig. 191.

The Torrita Amphora. Now in the Florence Museum. The

cameo work represents scenes, in Roman style, from the Greek mysteries, or from Bacchic rites. See Kisa, *o.c.*, Figs. 192, 193.

The Besançon Pitcher. A faun, a Priapus statue, and a statue of a nymph enter into the composition. The glass background is violet, whereas, in most other instances, the color is deep blue. See Morin-Jean, *La verrerie en Gaule sous l'empire romain*, p. 230, Plate 6; p. 121.

The Perfume Alabastron (Fig. 5). In the Bibliothèque Nationale. The form is that of an alabastron, originally without a foot. The existing foot is modern. The three female figures are nymphs carrying flowers.

Besides these vases, more or less entire, several hundred glass cameo fragments are known. The finest of all is the one in the Bibliothèque Nationale, with an absolutely unsurpassed figure of Perseus holding the head of the Medusa behind him, as he liberates Andromeda (Fig. 7).

THE NATURE OF THE PORTLAND VASE

Not only the Portland vase, but all the other entire or fragmentary cameo vases,

may be identified as libation vessels used for conveying wine — especially in the course of Bacchic rites. Their white decorations would be readily visible in the dim light of these ceremonies. Then, too, they occur in the form of amphoras, alabastrons, wine pitchers, and the like — all ritualistic in their implications.

CHRONOLOGY

The nearest analogues of the Portland vase may all be assigned to the time of Augustus, when the Arretine art stood at its highest. The Naples cameo amphora was found in Pompeii, but it seems likely that it was made elsewhere. After the period of Nero, none of the best cameo vases could have been made. The reign of Augustus is the most probable era of their production.

INTERPRETATIONS OF THE DECORATION

Ever since the Portland vase was discovered, the meaning of the scenes carved upon it has been in doubt. Kisa, in his work on glass, declares that the interpretation of these decorations presents insuperable difficulties, and that the figures are at variance with all theories so far advanced.* We have only sufficient space to rehearse the principal theories advanced by various scholars.

The first to suggest that the figures on the vase represent the marriage of Thetis and Peleus, was Millingen, in 1822.† The attendant female, according to him, was the nymph of Mount Pelion. This theory was accepted by H. B. Walters, who, however, changed the identification of the nymph to the goddess Venus. E. Babelon accepted the same idea.

Wedgwood, the famous potter, held the scenes to represent *Death taking away a famous personage from his family*; while Erasmus Darwin saw in them details of the Eleusinian mysteries.

The resurrection of Adonis was suggested by Charles Greville. Père Montfaucon thought he recognized, in one of

the figures, Leda and the Swan.* The story of Jason and Medea has also been suggested;† and, most recently, Professor Granger identified the scenes as Christian symbols of Life, Death, and Immortality.‡

The present writer bases his interpretation upon the fact that the decorations on the majority of analogous vases are of Bacchic significance, and that the main, reclining figure is identical in appearance with a whole series of Classic figures in painting, in relief, and in the round, representing Ariadne on the shore of Naxos, where, after being deserted by Theseus, she was discovered by Bacchus. Without space for fuller discussion, we may say only that several scenes of this type are known, especially that on the sarcophagus in the Vatican (*Fig. 2*) and one on a gem illustrated by Furtwängler.§

Anterior scene (Fig. 1): Bacchus seated, admiring the sleeping Ariadne on the rocky shore of Naxos. By her side sits a goddess, variously interpretable as Venus, Juno, or an attendant nymph. This figure holds in her hand a staff, spear, or rod, not a distaff. The rocks beneath Ariadne indicate a shore.

The scene on the reverse (Fig. 4): Bacchus advances, directed by a flying Eros, and awakens Ariadne, or resurrects her from sleep or death. Beside Ariadne curls a guardian sea monster, attendant on Poseidon (Neptune), who stands at the right. Poseidon was the protector of the island of Crete, the home of Ariadne. Likewise, as ruler of the ocean, he had supervised the arrival of Bacchus at Naxos. The

linked arms of Bacchus and Ariadne, suggest that the princess is about to be taken away by the god. (See *Fig. 7*.)

The figure on the bottom of the base is generally identified as Attys, the Phrygian Adonis, but it may not originally have belonged to the vase.



Fig. 8—ANCIENT CAMEO GLASS AMPHORA (side view)
Infant Bacchic groups amid vine leaves and festoons of fruit. The most magnificent of vases of its kind.
From the Naples Museum

* Gerspach, *o.c.*, p. 52.

† Kisa, *o.c.*, pp. 579-582.

‡ *Ari News*, April 20, 1929.

§ Furtwängler, *Antike Gemmen*. Plate 65, No. 46.

* Kisa, *Das Glas im Altertume*, p. 579 ff.

† Gerspach, *L'art de la verrerie*, p. 52.

Lowestoft: What Is It?*

VI. Ship Designs

By HOMER EATON KEYES

Illustrations from the collection of Edward A. Crowninshield

OF ship and shipping designs on Oriental porcelain made for the English and Continental trade very little need be said. The topic will call for more extended treatment when we reach the discussion of American-market wares. So much of the wealth of Europe in the seventeenth century was derived from sea-borne commerce, so many important families owed their position to prowess in the merchant service or in the navy as to create an inevitable demand for nautical symbols on table services and occasional pieces of household porcelain.

One of the handsomest designs of this kind—of special moment because its accompanying inscription bears an unmistakable date—pictures the ship *Vryburg*, under command of Captain Jacob Rysik.† No doubt the Dutch Captain, himself, supplied the drawing for the Chinese copyist and insisted upon careful regard for accuracy in detailing the masts, sails, and rigging of his vessel. The result is perhaps the closest approximation of ship portraiture known to Chinese porcelain (Fig. 1).

During the early nineteenth century we find Oriental painters on glass and canvas achieving no small reputation as delineators of American and European sailing craft. But the rise of a purely pictorial branch of marine art was accompanied by a corresponding decline in the verisimilitude of ship pictures executed on porcelain. These latter, indeed, rapidly degenerated to the point where they became

little better than symbolic outlines individualized as to their nationality only by an overwhelming flag.

Not improbably the native merchants in the Chinese trading ports maintained stocks of ready-decorated ship wares for sale to foreign seamen. If so, they were but paralleling the habit of the potters of Staffordshire and Liverpool, who turned out great quantities of bowls and pitchers

printed with transfer pictures of smart-looking vessels that needed but to be flagged and labeled at the purchaser's behest to become accepted portraits of pet craft.

The purely general, or symbolic, nature of the majority of the ships that float on Chinese porcelain is well demonstrated in the illustrations of Figures 2, 3, 4, 5, and 6. Of these, the designs on the cup, saucer, and tea caddy in Figure 2 are, on the whole, the most carefully drawn and display the greatest anxiety on the artist's part to achieve some semblance of a ship with wind in her sails and visible means of support

for her tall masts. If his success was but moderate, it surpasses the usual accomplishment of the time.

* * *

At this stage of our discussion, nothing would be gained by an attempt to differentiate between the ship-pattern porcelain made for the European market and that sold to the captains of American merchantmen in the Far Eastern trade. It will be recalled, however, that, while from the seventeenth century on, the English and Continental East India Companies had maintained active business contacts with China, America's participation in Oriental commerce



Fig. 1 — THE SHIP *Vryburg* (1756)

Dutch-market Chinese plate exemplifying the best that Oriental artists accomplished in the portrayal of ships on porcelain.

* Continued from the June number of ANTIQUES. Copyright, 1929, by Homer Eaton Keyes. All rights reserved.

† Probably one of a set, since the same subject is illustrated by DeVries in his *Porcelain*.

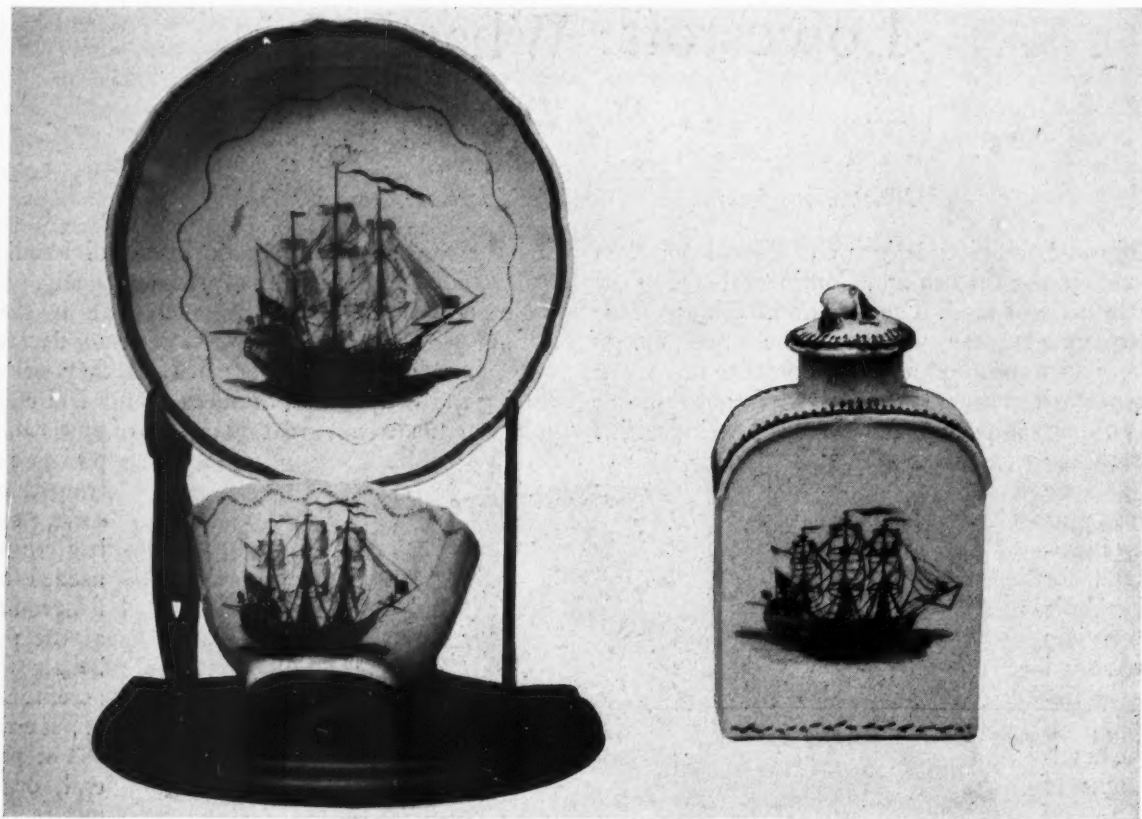


Fig. 2 — CUP, SAUCER, AND TEA CADDY (late eighteenth century)

The American flag at the stern of these vessels places the porcelain in the category of American-market ware. The workmanship is far above the usual level attained in "ship Lowestoft."

did not begin until well after the close of the Revolutionary War; or, to be exact, until 1784, when the ship *Empress of China* sailed out of New York harbor on her voyage to Canton.

By that time foreign-market Chinese porcelains had been commercialized to meet an increasingly general and often indiscriminating demand. Apparently the careful supervision of design and workmanship which the Dutch East India Company had exercised until well through the decade of 1750 began to relax as the eighteenth century drew toward its close. The Chinese market had grown to be everybody's market. Furthermore, the porcelain and earthenware of England were offering formidable competition, even on Dutch soil, to Oriental wares.

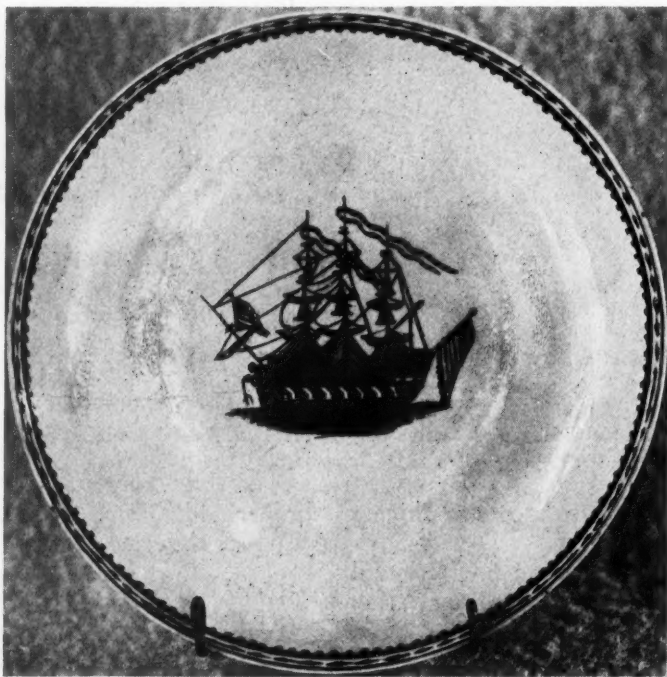


Fig. 3 — CHINESE PLATE (late eighteenth or early nineteenth century)

The huge American flags betoken an American vessel. The detail should be compared with that in Figure 1.

All of these circumstances working together could lead to but one result — that of deterioration in the quality and variety of the designs employed by the Chinese artists, and, often, in the grade of the porcelain itself. There were, of course, exceptions to this ruling tendency. As we shall later discover, some splendid services and special presentation pieces were turned out in China to meet American requirements. A number of very pleasing armorial designs were likewise executed subsequent to the year 1790. Delightful pictorial sets appear at even later dates. But, in general, after 1780, or thereabouts, the old-time picturesque and manifold gorgeousness of Chi-

nese Lowestoft rapidly yielded to stock forms of prettiness, to which an aspect of special significance was easily im-

parted by the addition of an eagle, a pseudo-armorial device, or a symbolic ship.

In assembling ship Lowestoft, most collectors prefer to acquire specimens depicting vessels of their own country. Since, however, in the vast majority of instances, the ships are much alike, while their flags materially differ, the acquisition of the largest possible variety of the latter emblems might prove both interesting and profitable.

In the ship category, likewise, may properly be included a number of pieces in which ships are but an incidental part of the design. DeVries, for example, cites and illustrates a plate, across whose surface is spread a highly animated Dutch whaling scene, wherein sailing craft, small boats, icebergs, polar bears, and excited birds and mariners circle in wild confusion about a vastly spouting leviathan.

amples of ship decorations, at least one of which, in importance and in quality of execution, not only equals but surpasses the portrait of the Dutch *Vryburg*.

(To be continued)



Fig. 4 — CHINESE TANKARD (late eighteenth or early nineteenth century)
Delightful in color; and in general, daintily executed, despite the summary delineation of the ship. Ship tankards are rare.

Harbor scenes likewise occur, their middle distance filled with merchant craft, their foregrounds clogged with the bulky figures of Dutch traders (Fig. 6). We have, too, several Chinese versions of that scene dear to the heart of the Staffordshire potters — *The Sailor's Farewell* — in which is pictured a youth hastily disengaging himself from the clutches of his sweetheart, while his ship impatiently awaits him in the offing (Fig. 7).

Ships and shipping symbols also enter into the designs on armorial and presentation porcelain. It would be impossible to catalogue them all, though, somewhat later, when we reach the consideration of American historical Lowestoft, we shall illustrate some notable ex-

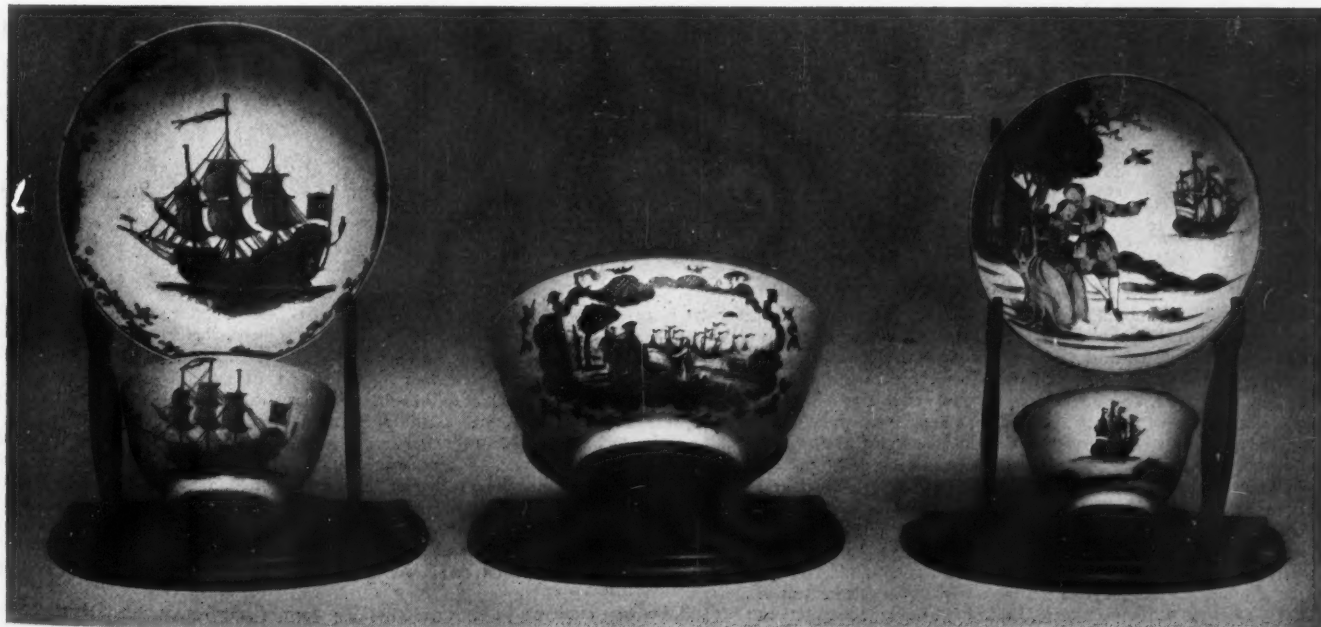


Fig. 5 (left) — CHINESE CUP AND SAUCER (late eighteenth century)

The floral border suggests some of the favorite Bristol designs. A British flag signalizes the nationality of the vessel.

Fig. 6 (centre) — DUTCH-MARKET CUP (c. 1770)

The delicately painted decoration somewhat in the Meissen manner brings this piece into the category of ship porcelain.

Fig. 7 (right) — THE SAILOR'S FAREWELL (c. 1770)

A favorite European motive interpreted by a Chinese decorator.

Advance Guards of The Girl Scouts Exhibition

BY way of faint foretaste of the forthcoming loan exhibition of antiques which is to be held from September 25 to October 11 at the American Art Galleries, under the auspices of the National Council of Girl Scouts, *ANTIQUES* has been permitted to present the pictures on this page and the next. All four of the pieces illustrated are superior specimens of their type. None of them has hitherto been published.

The proposed exhibition particularly interests *ANTIQUES* since

it promises to establish valuable precedents for the future. Conducted for an eleemosynary purpose, its appeal to the generous instincts of private owners will serve to lure many exceptional objects from their hiding places. Its immediate direction by a committee of distinguished connoisseurs insures a high order of selection and arrangement.

The outcome will doubtless influence those similar enterprises which are now being considered in other cities.

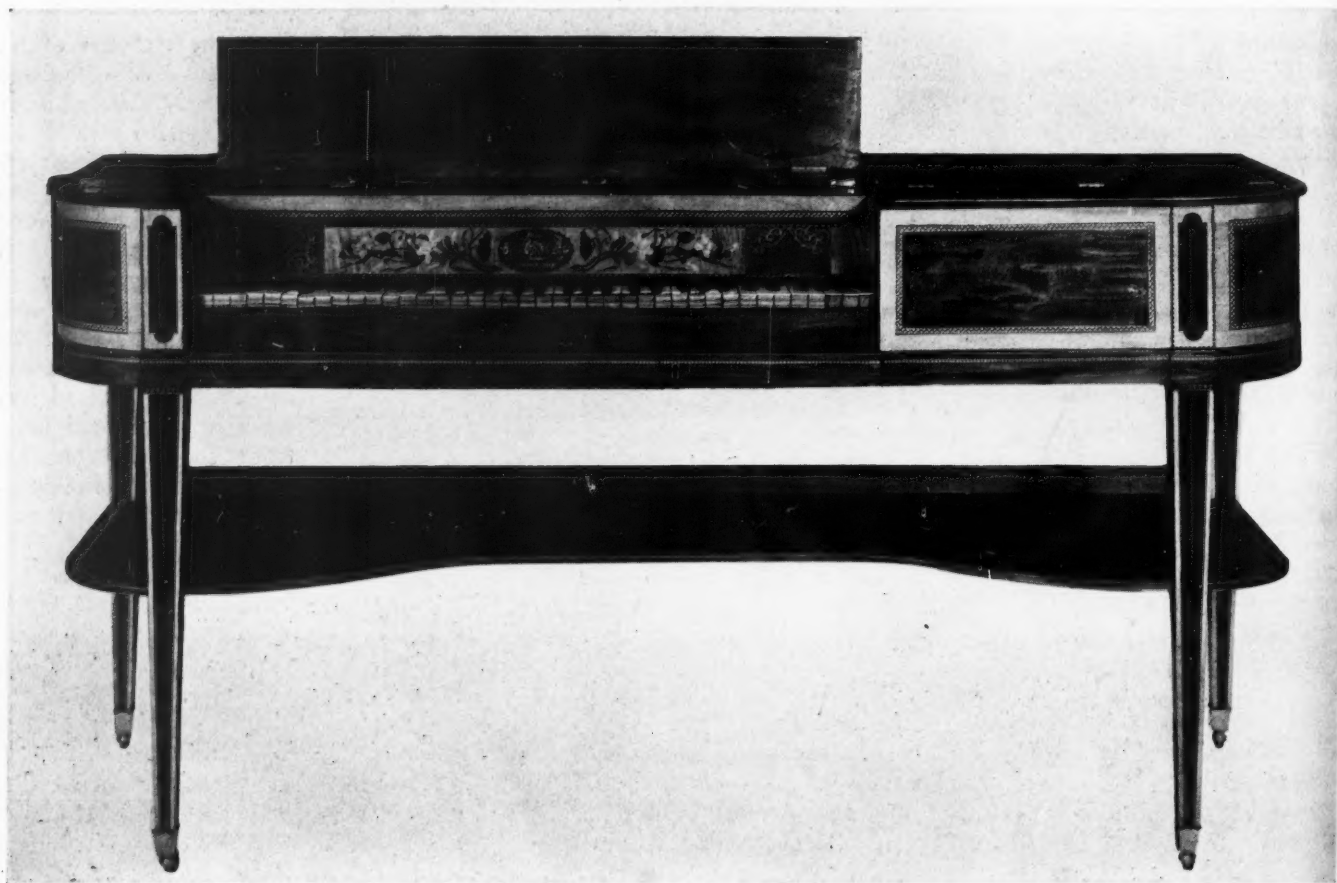


Fig. 1 — HEPPLEWHITE-STYLE PIANO (New York, 1805)

Movement by John Geib and Son. Unquestionably the most fully decorated piece of New York made furniture known to collectors. Its ornamentation is not only well placed, but the contrasting effect of the mahogany and satinwood is emphasized without a suspicion of gaudiness. It is impossible to say which one of the many cabinetmakers working in New York at this time was responsible for the case of this instrument, which was probably made not earlier than 1805. Phyfe was at 3 Broad Street as early as 1794. In form, the inlaid corner panels of this piano case resemble those of Phyfe's later work, and the structural execution is equally competent. There is, therefore, no reason to disqualify that master. On the other hand, lack of documentary evidence that he made other articles in this manner fully opens the list to other men, among whom John Geib and Son, themselves, might be given consideration.

John Geib, organ-builder, appears in the *New York Directory* for 1798-1799. In the issue for 1800-1801, the firm of John Geib & Co., organ-builders, is listed at Bowery, corner of North. The name remains unchanged for some years. John Geib & Son, organ-builders, appear first in the 1805-1806 *Directory* at the same address. In 1803, Adam Geib, teacher of music, at 152 Chatham Street, is enrolled for the first time; and again, in 1804, at 380 Pearl Street. Then, also, in 1804, John and Adam Geib, pianofortemakers, register an association at 40 Broadway. In 1806-1807, all three names — John Geib & Son, organ-builders, John and Adam Geib, pianofortemakers, and Adam Geib, teacher of music, are placed in Leonard Street, but whether or not at the same number, the directory fails to tell. A number of changes follow, and, some ten years later, John Geib, Jr., advertises himself as a pianofortemaker. This last item may explain why the instrument here pictured bears the label of John Geib & Son, organ-builders, instead of John & Adam Geib, pianofortemakers. Doubtless both firms made pianofortes — John, Jr., of John Geib & Son, presumably specializing in this instrument.

That this particular pianoforte should have been made as late as 1805 will, by some students, be considered nothing short of amazing. Such a piece might well be assigned to a date as early as 1780. To be sure, the design of musical instruments was, and still is, slow in changing; but, as the pianoforte and piano are large enough to dominate or derange a decorative scheme, they must not be classed with, for example, the violin, which seemingly has never been altered. This piece may, therefore, be accepted as further evidence of this country's early tendency to adhere to furniture styles even after they had become somewhat outmoded.

From the collection of Louis G. Myers



Fig. 2 — NEW ENGLAND SOFA IN CHIPPENDALE STYLE (c. 1760)

In so far as investigation can discover, this superlative mahogany sofa dwelt in Newburyport, Massachusetts, from the time of its making until it came into possession of its present owner in New York City. A piece at once so noble in proportions, so harmonious in the rhythm of its boldly curving lines, so assured in the handling of its carved details, might easily be credited to an eighteenth-century English shop. On the other hand, its interior construction — of pine and maple — certifies to its American origin. Probably the work of a highly skilled carver recently arrived from the Mother Country, it may be classed as the finest specimen of New England furniture of the Chippendale period which has yet been found.

From the collection of Mrs. Charles Hallam Keep

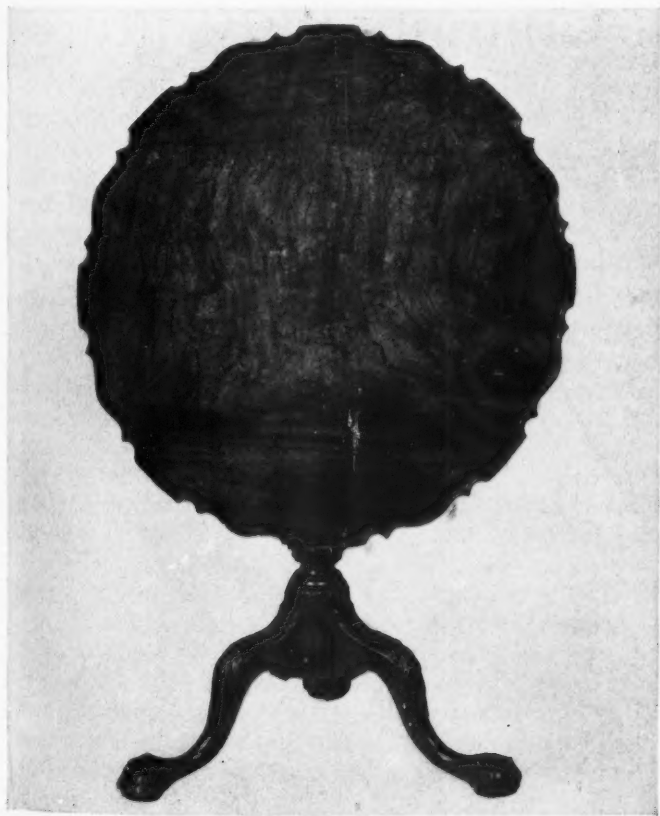


Fig. 3 — PHILADELPHIA PIECRUST TIP TABLE (c. 1760)

This table will rank high in its class. The relation between the diameter of the top and the spread of the tripod base is exceptionally satisfactory; the silhouette of the top likewise exhibits an unusually happy interplay of long curves and relatively short straight members.

From the collection of Mrs. Charles Hallam Keep



Fig. 4 — NEW ENGLAND QUEEN ANNE TEA TABLE (c. 1740)

Of mahogany. Rectangular form, with raised molded rim and scalloped skirt. The slender cabriole legs, with scroll carving at the turn of the knees, end in diminutive Dutch feet. The slight carving on the legs and the candle shelves at either end enhance the attractions of an already perfect bit of design.

From the collection of Louis G. Myers

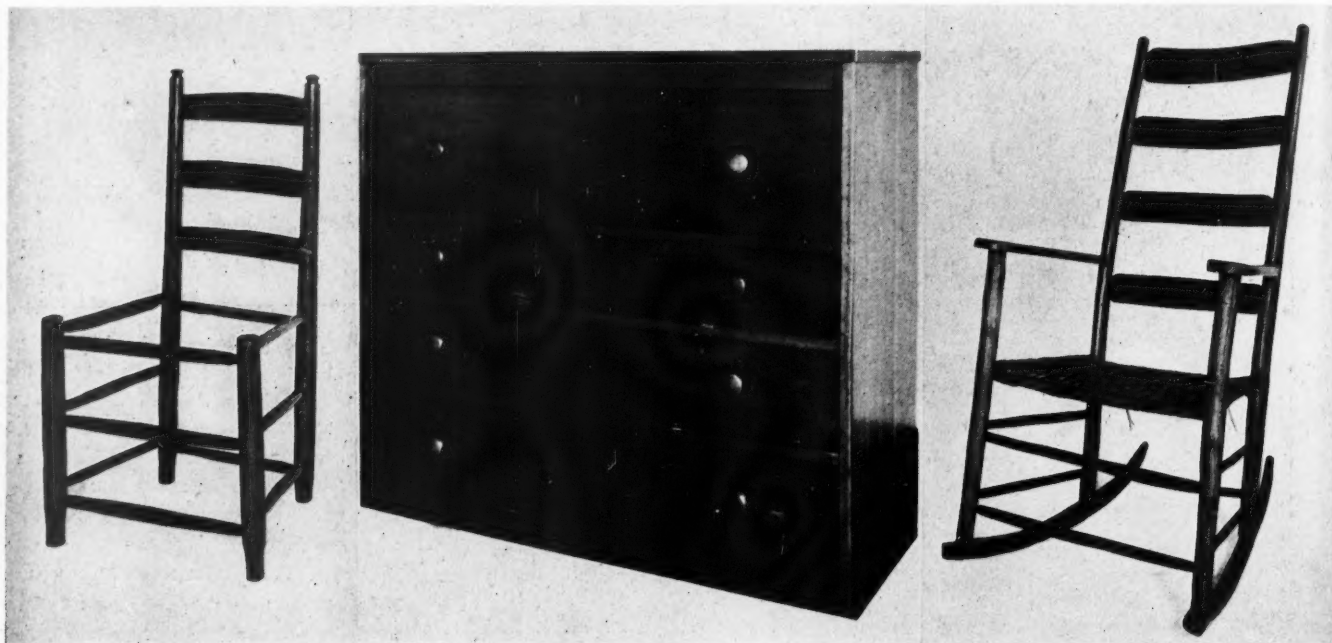


Fig. 1 — (Centre) AMANA CHEST, OF CHERRY (1842-1850)

Made at Ebenezer. Note heavy, square type, and uncompromising absence of legs.

(Left and right) AMANA LADDER-BACK CHAIRS (1865)

Straight chair, of hickory. Note heavy, square lines and squat finials. Rocking chair, of native walnut, with whittled rockers. Original splint seat. Both handmade by Amana craftsmen, and, without doubt, adaptations from current styles.

An Analysis of Sectarian Community Culture

With Especial Reference to the Amana Society

By GRACE E. CHAFFEE

Illustrations from the author's collection and from the home of Dr. C. F. Noé of Amana

THE sectarian community, because of its origin and manner of life, tends to develop articles of household use and service as peculiar to itself and as characteristic of its group personality as are its religious customs and observances. Especially is this true of the communistic sect, because of the pressure toward uniformity of thought and life. Illustrations of this tendency are found in such sectarian communities as the Shakers,* the Oneidas,† the Hutterites,‡ and the Amana Society.§ Physical and sentimental isolation from the world, a unified attitude toward its own exclusive experience, and

an emphasis upon primitive Christianity, with simplicity of thought and behavior, affects every aspect of life. The product of the craftsman and cabinetmaker partakes of this general tendency.

So long as persecution continues, or physical isolation obtains, separateness as an ideal marks all phases of community life. Tolerance grows with acquaintance, however; and, with the passing of the frontier and the bringing in of modern methods of communication and transportation, the sectarian community tends to become integrated with the outside world. This influence seems to register itself first in the more superficial aspects of culture. Material objects and processes pass readily to and from the community. Styles current in the world outside begin to affect dress and household furniture as well as methods of agriculture and industry. The old and the familiar cease to represent ultimate values. Too marked an inclination on the part of the group to lay aside the old and adopt the new is an indication of disorganization and an abnormal rate of change within the community. Carried to its logical extreme, this process would mean absorption into the outside community. Normally, the sectarian community as it exists in contemporary America stops short of this condition. Its material culture represents layers of objects

* The Shakers, properly known as the United Society of Believers in Christ's Second Appearing, were organized by Ann Lee in England between 1760 and 1770. In 1774, the founder led a small band of believers to America, where the first settlement was made near Albany. From this center the sect spread until the communities numbered about eighteen, few of which remain to the present day.

† The Oneida Community, or the Perfectionists, was founded by John Humphrey Noyes, in 1846, at Putney, Vermont. Persecuted by the townspeople because of their beliefs and practices, the sect migrated to Oneida, Madison County, New York. In 1880-81, a joint stock company was formed to continue the Oneida industries. This marked the virtual abandonment of the community.

‡ The Hutterian Brethren are a communistic branch of the Mennonite sect, tracing their descent from Jacob Hutter, who, in 1548, split off from the Moravian Anabaptists. After the Thirty Years' War, they went east to Russia, whence they migrated to America in 1774. Later, a settlement of three communities was made in South Dakota. At present they have twenty-six communities: five in South Dakota, nine in Manitoba, and twelve in Alberta.

§ The subject of the present paper.

Fig. 2 — AMANA BED (1860)

Typical community adaptation of the period. The beds made at Ebenezer were of native New York cherry; those made in Iowa, of native walnut. Although variations of head and foot board may be found, the turned post with sharply pointed finial is characteristic of the "colony beds." Note the rag carpet on the floor.

reminiscent of the history through which it has passed and the routes traveled in its migrations, as well as of the peculiar prejudices and practices it has developed.

First, there is a stratum of the very old — objects brought into the community by the first members and preserved through years of struggle and persecution. Then there are evidences of a folk art, expressing the spirit and meaning of the life of the particular community. Strong traces of the influence of the old pattern and style, as well as adaptations to the mode current in the world outside, are distinguishable in this folk art. The quality of persistence which attaches to any culture-trait is heightened in this second class, because of the drive toward consistent imitation present in a communistic group. It is these objects which eventually come to stand for the culture of the whole community. Finally, there is a class of objects frankly imitative of the outside world, whether they are brought into the community or are manufactured in the local cabinet shops. Specifically, the furniture and domestic articles of the Amana community seem to fall into this threefold classification.



The Amana community occupies a tract of some twenty-four thousand acres of land on the Iowa river, in Iowa County, Iowa. It embraces a population of fifteen hundred persons, living in seven different villages of the long-street type, each village numbering from one hundred to four hundred inhabitants. While these villages have their own institutions and system of government, all are subject to the organization and government of the entire group. Communism in economic and social life is not the primary object of the Amana Society, which is in no way connected with the Utopian movements inspired by eighteenth- and nineteenth-century social philosophy. In Amana, it is merely incidental to the deeper concern of the community, the spiritual and religious life of its members. Historically, the sect goes back to the German Pietists and Mystics of the sixteenth and seventeenth centuries.*

* The chief apostle of the movement was Philip John Spener, an eminent Lutheran divine (1635-1705). He emphasized Biblical study, depreciation of scholastic theology, emotion rather than intellect in religion, love for mystical and devotional literature, necessity for personal faith and growth in Christian perfection, and the formation of lay groups for prayer and for character-building. In its beginnings, Pietism was not a separatist movement, but after the death of Spener it gradually disappeared except as it was incorporated in separate sects. The Moravians were a part of this group. In England, the movement became incorporated in Quakerism (from which the Shakers sprang later); in France, in Jansenism; and in Spain and Italy, in Quietism. In Germany, it lived on in little bands known as Inspirationists, because of the mystical ecstasies and prophetic trances into which some of the worshipers fell. Cf., Randall, *The Making of the Modern Mind*, pp. 401-405.

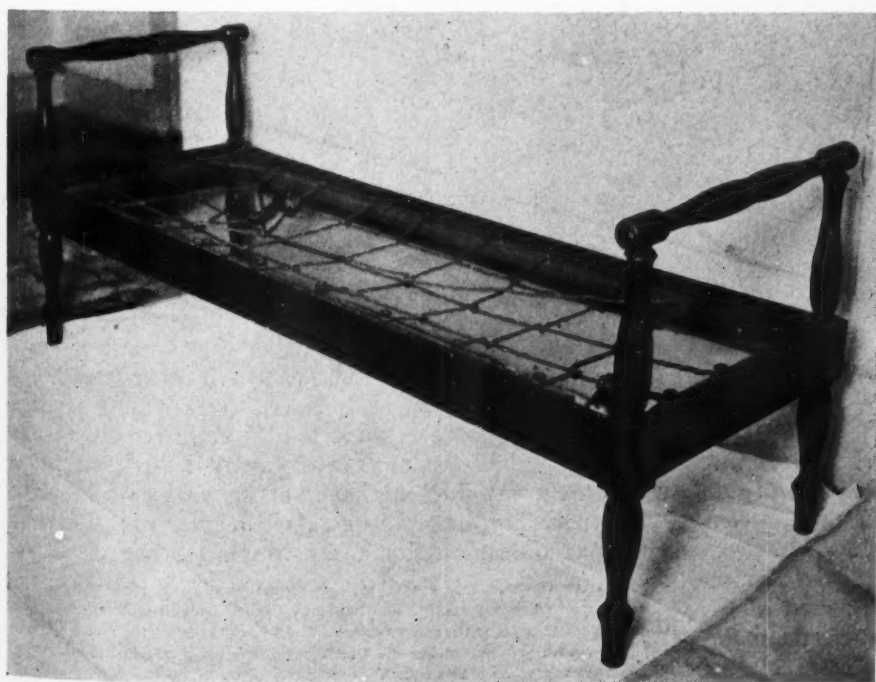


Fig. 3 — AMANA DAY BED (1840-1845)

Made of cherry at Ebenezer, and still in use. Waxed and rubbed finish. Might be any good country bed.

It represents one of a series of protests against the growing formalism and worldliness of the Lutheran church. Persecution and migration aided in its organization and group integration. Chance and circumstance located it in the Mississippi Valley, where, surrounded by a typical Iowa farming and village population, it remains a romantic bit of the old world, an anachronism, a vestigial remnant of an earlier and different type of social organization.

The history of the Inspirationists, from the time of their founding, in 1714, until their removal to Iowa, in 1855, is largely a story of migration and settlement, of alternate periods of persecution and peace. Although the number of congregations established throughout Germany, Switzerland, and Holland was small, they offended both the state and the established church by the unyielding fervor of their beliefs. Twice the Inspirationists sought refuge in Hessen, a liberal German state, but twice they were driven out. Finally, they turned their eyes to the new land across the sea. In 1843, a tract of five thousand acres of the Seneca Indian Reservation, near Buffalo, New York, was bought, and the first village laid out.

This village and the five others subsequently built were called Ebenezer (*Hitberto bath the Lord helped us*). It was at Ebenezer that communism as a definite tenet of the society was adopted, a direct result of the necessity to compete with the world outside on an equal basis, or be absorbed by it. The final migration to Iowa and the founding of Amana (*glaub treu* — believe faithfully), was occasioned by the addition of eight hundred new members from Germany and the scarcity of cheap land near Buffalo. From the standpoint of the cultural development of the Inspirationists, these migrations were significant because of the subtle traces of change that they brought into the dominant German tradition.

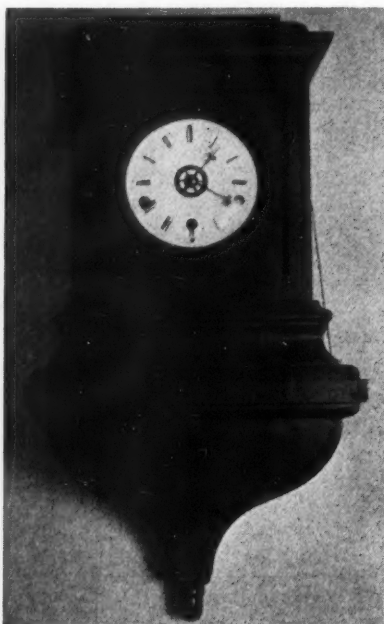


Fig. 4 — AMANA CLOCK (1840)
Cabinet and shelf, of walnut, handmade. Works, of brass filed out by hand. Strikes hours and halves, and repeats for the benefit of the inattentive.

To a greater extent than migration, the particular prejudices and habits of the group in question seem to have played a selective rôle in the development of its culture. Amana adds something peculiarly its own to the general bias toward plainness and simplicity that characterizes all sectarian life.* One of these features is an absence of color. Whether it is a matter of the houses that go straggling up the village street, bare of paint except for a splash at door and window, or of furniture in the natural woods, or of the garb of the people themselves, the general effect is one of drabness and grayness. Only the brightly colored rag carpets and the universal flower gardens break the monotony. The Inspirationist tradition against the practice of the fine arts has limited the expression of the creative faculty to the domestic arts. The man of the house may amuse himself at cabinetwork while his wife crochets or hooks rugs, but there has been no consistent form or color development.

Another feature of Amana life which has influenced its culture is the institution of the "kitchen-house," where the food for the community is cooked and served. The absence of separate family cooking and dining arrangements has made for a lack of development of this phase of domestic life — indeed for its almost complete disappearance from the Amana home. Some fragments of pots and pans reminiscent of Germany or Ebenezer still remain in the



Fig. 5 — AMANA TABLE (1842-1845)
Product of some Ebenezer cabinetmaker. Made from cherry. Turnings well done, but display fussiness of the Victorian period.

community, but the most noteworthy have long since found their way into the hands of the zealous collector.†

The necessity for promptness and regularity in the performance of community tasks has made the clock an

* Sectarian movements in general were an expression of the peasant and middle-class groups in the population. The tendency toward "plainness" is in part, at least, a reaction against the over-refinement and elaboration of the upper classes.

† It is a common tale in Amana that most of the early pewter brought from Germany was thrown into an old well to get rid of it.



Fig. 6 — AMANA EARTHENWARE

Products of Ebenezer and Amana. The yellow, corrugated, highly glazed jar and the small covered firkin have been identified as the work of John Fritz (1828-1913), who was the community potter. The other pieces have likewise been ascribed to him and his associates. The larger of the two jars is of a reddish clay, without glaze. The reddish brown pitcher is highly glazed. The firkin has a medium glaze on a brownish base.

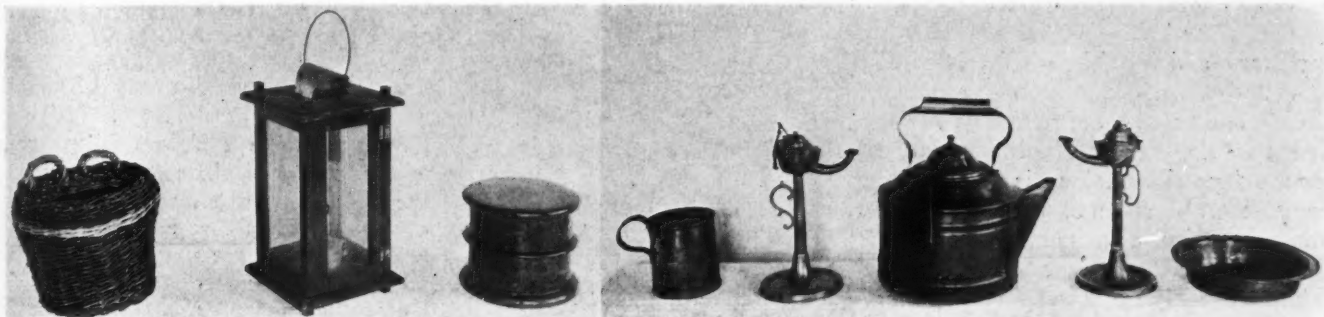


Fig. 7 — AMANA STRAWBERRY BASKET, LANTERN, TOBACCO BOX; COPPER, AND PEWTER

The basket shows loops for fastening to belt or apron. Even now each community has its own basketmaker. Lantern of a type made in quantities for use about barns and sheds. Box of burled walnut, lined with zinc. Copper teakettle made in Amana by the community coppersmith (c. 1875). Marked, *Manufactured by the Amana Society, Homestead, Iowa*. Pan and cup of seamless copper — home products. Pewter lard lamps made in Germany or in Ebenezer. The molds in which these lamps were cast were originally brought from Germany. They are still in existence, and were recently used to repair a lamp owned by the author.



Fig. 8 — AMANA PEWTER

All shades of excellence are represented. The basin at the back and that in the front are good examples. The salts are interesting. Some of the pieces seem to be of French or Swiss origin, but most of them have the Teutonic *Engels Zinn* or *Fein Zinn* mark.



Fig. 9 — (Centre and left) AMANA BENCHES

Of unpainted pine. Types found everywhere on the deep porches at the side of the houses. Very characteristic of the life of the community. The smaller specimen, especially, has a distinctly Teutonic, almost mediæval, tinge.

(Right) AMANA STOOL

Typical four-legged kitchen stool (the fourth leg does not appear in the photograph). Very characteristic of the community.

important article of house furnishing. Mill and farm, church and school, kitchen and garden, are run on an iron-clad schedule, and the handiwork of the community clockmaker is seen on every side. In spite of the fact that Amana practices a communistic form of life, the rights and privacy of the individual are highly respected. Every adult has his own room into which he can retire and throw off the standardizing effects of his daily life. For this reason, the Amana house seems filled with chests and tables and little single four-post beds of walnut or cherry. It is in the process of everyday living that historical attitudes and habits develop, become incorporated into the culture of the community, and later come to express its peculiar spirit and genius.

The sectarian community, then, offers two keys for the translation and appreciation of its culture. One is that crises, such as migrations, tend to add new ingredients to the traditional elements of its organization. The other is that adaptations arise because of the life that must be lived under conditions set by the community itself. One influence comes from without; the other, from within. These two tendencies, operating upon the native culture of the group, give the furniture and household articles of the sectarian community their own peculiar flavor and personality.

Note. — The collector of American antiques will find little to inflame his acquisitive instincts in the illustrations accompanying

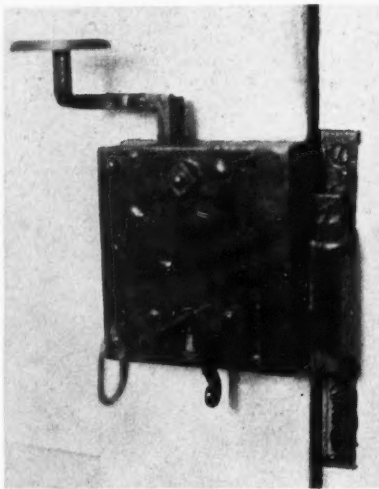


Fig. 10 — AMANA DOOR-LATCH AND LOCK (1840-1880)

Made in the community until very recently. All houses are still equipped with them. "Convenient," said one woman. "If you have your hands full, you can use your elbow."

Mrs. Chaffee's thoughtful and well-reasoned notes. On the whole, this Amana household gear is a rather dreary lot of stuff, quite lacking in those evidences of exuberant imagination which characterize the work of the Pennsylvania-German craftsmen, and equally devoid of that naïve individuality whose earmarks are unmistakable in the products of the Shaker industries.

In so far as may be judged, it is only in clockmaking, locksmithing, and potting—arts all native to the German genius—that the Amana workers display any spark of creative enthusiasm or of aesthetic sensibility; and even that spark is usually subdued. Their pewter appears to consist chiefly of relics handed down from German ancestors, and of odds and ends picked up in various parts of the United States.

Their furniture tends either to crude rusticity unrelieved by any play of fancy, or to a somewhat stodgy Victorianism. The collector who searches the Amana communities may occasionally find objects that will reward his labor; but such trophies are more

likely to be in the nature of barnacles adhering casually to the communal life than representative of spontaneous growth deep-rooted in folk custom.

Apparently the members of the Amana Society, having reduced the appurtenances of their dwellings to lowest possible terms of necessity, were content to accept the models provided by the not over-worldly world wherein they found themselves. In so far as their imaginations might seek nourishment, that was abundantly supplied by contemplation of the still waters and green pastures of an unlaborious celestial hereafter. — *The Editor.*

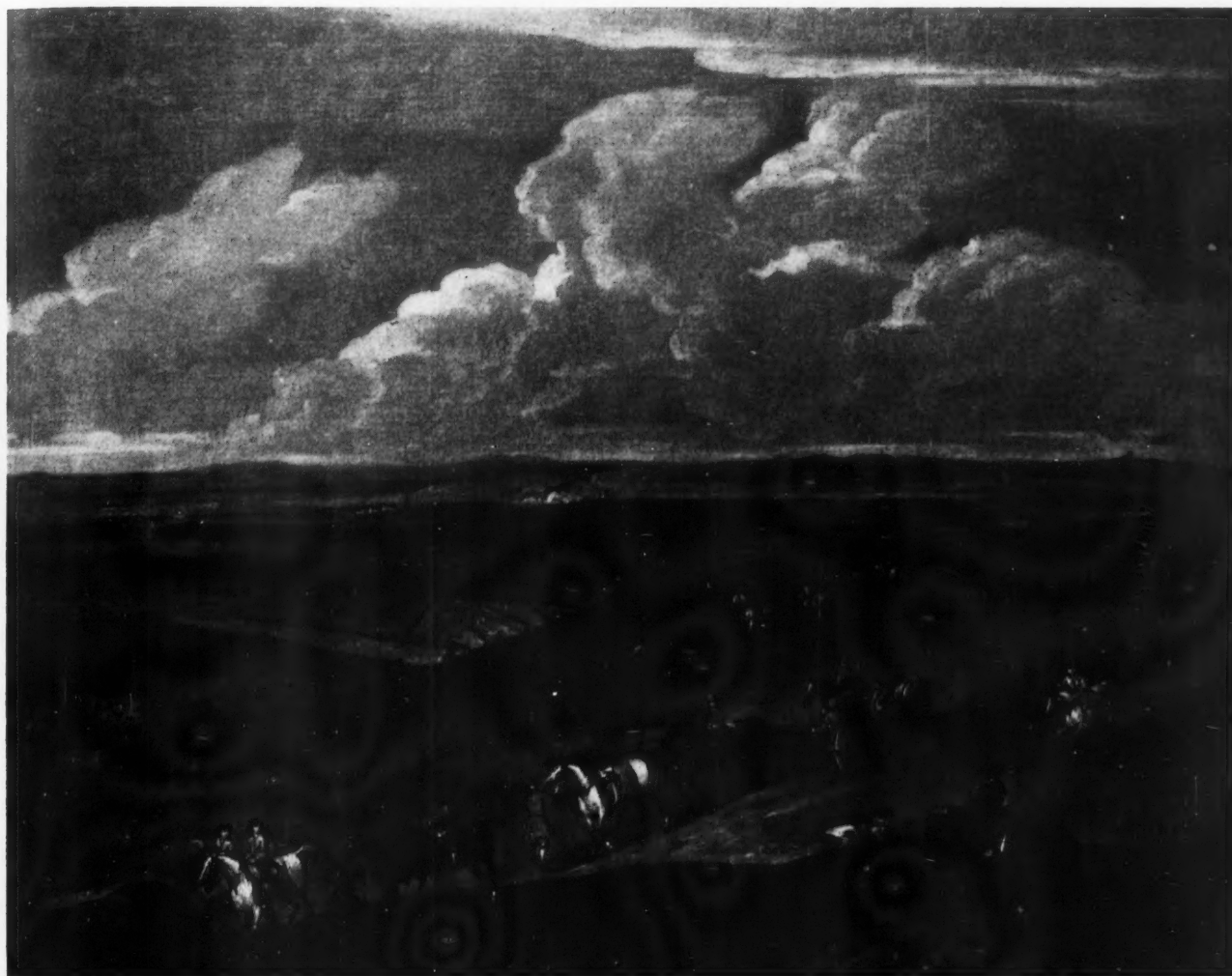


Fig. 1 — JOHN WOOTTON (c. 1686-1765)
Horses training on Newmarket Heath (1730). Oil painting.
By courtesy of Messrs. Christie, Manson, and Woods

Recent Aspects of English Sport Pictures

By GUY CADOGAN ROTHERY

ENGLISH sporting paintings and prints are finding a rapidly widening circle of appreciation beyond the limits of the country of their origin, and, indeed, of the Anglo-Saxon race. This may be attributed partly to the romance of the subjects depicted, and partly to the real merits of the pictures themselves, typical as they are of that country which Washington Irving loved, and which he interpreted critically but indulgently. It is characteristic that, while our national habits in England — our love of the countryside and of field sports, together with our fondness for portraiture (said to betray our egotism) — naturally led to the development of a school of sporting painters among us, this school yet owed its beginning to a seventeenth-century Dutchman.

Before then, no doubt, we had animal painters, and many notable canvases depicting kings and nobles coursing the deer, hawking, or engaged in other branches of venery.

But such pursuits were the exclusive privilege of the aristocracy, and it was not until fox hunting and racing became popular amusements that a national school of sportive art could secure the patronage necessary to its growth.

Apparently the first to see the opening was John Wyck (c. 1640-1702), a native of Harlem, who, while still quite young, came to England, and gradually won fame for his pictures of battle and hunting scenes. These were skilful productions, rather in the grand manner. Examples of them today are rare. Wyck is chiefly of interest as the teacher of John Wootton (c. 1686-1765), recognized as one of the outstanding masters of the English school. Indeed, Wootton, Stubbs, and Wolstenholme the Elder, are perhaps the only three, out of a long list, who can be awarded really high rank as artists, true masters of composition, of expression, and of color.



Fig. 2 — GEORGE STUBBS (1724-1806)
William Henry Cavendish-Bentinck, Third Duke of Portland (1765).
By permission of the Duke of Portland

Wootton, though specializing in animal painting, was likewise devoted to landscape work, in a style evidently influenced by Claude and Poussin. In his pictures of racing and training he displays a wonderfully close observation of horses and of humanity, but, above all, of the open country, with its rolling grasslands, hedge-confined fields, picturesque little villages nestling round fine churches, and grandiloquently cloudy skies.

His pictures leave no doubt of his full sympathy with his subject. Some of his horses may be criticized for faulty anatomy, but they are full of life and action. They are evidently portraits, individualized not only by color and markings, but by innate character. This is as true of his more complicated paintings, such as *Eclipse* winning a race at Newmarket Heath, with King George II driving in coach and six along the course, as of his portraits of single horses, with their grooms or jockeys.

An exceptionally important example of the former class was sold at Christie's, in December last (Fig. 1). It is a large painting, 38 by 49 inches, executed about 1730. It represents a number of horses at exercise on Warren Hill, the Royal horses leading the way down the slope, and the King's chair standing in the background. An animated panorama here unfolds: a score or so of horses and men full of action, depicted in a far-flung landscape, with the church and town of Newmarket on the right, the Three-Mile

Bottom in the middle distance, and Ely Cathedral far away on the left. The whole is seen under the shifting light and shade of a loftily clouded sky. Wootton's work, while displaying an intimate knowledge of racing and stable routine, offers, besides, a pleasing rendering of equine manners, and a profound interpretation of the beauties of landscape and sky. Further, it is sound in color, and smooth and careful in technique.*

George Stubbs (1724-1806), as the son of a currier, seems early to have taken an interest in horses. Eventually, at York, he went through a regular study of the anatomy of the horse, a grounding which proved very useful in his art career. He did a certain amount of sporting portraiture, man and beast, in the north before he visited Italy, in 1754, where he appears to have paid special attention to architecture. Two years later he was in London, which he made more or less his headquarters, and from which he visited his patrons, Lord Grosvenor, the Dukes of Richmond and Portland, and others. He also painted and drew many pictures of horses and hounds for the *Turf Review*, and, in 1766, brought out an exhaustive illustrated tome, *The Anatomy of the Horse*, long regarded as an

* Recent auction records include: December 7, 1928, *Eclipse*, £274; December 21, 1928, *Diomed*, £27 6s; December 14, 1928, *Pompey the Little*, £47 5s, *Horses at exercise, Newmarket Heath*, (1730), £2,100; January 25, 1929, *Groom holding a horse; hunter and dogs in a landscape*, £94 10s.



Fig. 3 — DEAN WOLSTENHOLME, SR. (1757-1837)

William Dean, Huntsman of the Epping Forest Staghounds, aged 80, surrounded by the now extinct breed of lemon-pied hounds (1804). Size: 18 by 22 inches.
Sold at Sotheby's, May 12, 1928

authority, and now a cherished curiosity of the bibliophile.

Although horses and hounds were Stubbs' favorite subjects, they usually form merely part of a well considered picture, in which figures, buildings, and landscape are all given their appropriate value and are delineated with a sure feeling for their essential structure.

Stubbs' color is strong, but judiciously handled, a circumstance which stood him in good stead when, about 1771, he began painting in enamels. He was a frequent exhibitor at the Royal Academy, of which he was elected an Associate. His versatility is also shown by his success as an engraver, a branch of art which he confined to reproducing his own pictures. His son, George Townley Stubbs (1756-1815), followed in his father's footsteps as an engraver.

Some of Stubbs' best work was shown at an exhibition of sporting paintings and drawings (*Sport in the Midlands*) held at the City

of Leicester Museum and Art Gallery from December, 1928 to January, 1929. The illustrated catalogue issued on that occasion by the Library authorities, with a learned introduction by Major Guy Paget, is full of valuable information on an important sporting district and the artists who worked there.*

A genius of quite different character was Dean Wolstenholme the Elder (1757-1837). A man of good family and the heir of a fair patrimony, he was devoted to country sports; but, like so many other men of his position at the time, he was also a devotee of art, turning his attention chiefly to the painting of animals. His gift is said to have attracted the attention of Sir Joshua Reynolds, who declared that, if the squire were only

* Recent auction records: December 7, 1928, *Anvil in a woody landscape*, dated 1804, £31 10s; December 21, 1928, *Groom with hunter and dog, in landscape*, £84; December 20, 1928, *Volunteer*, colored engraving by G. Townley Stubbs, after George Stubbs, and three others by the same artists, £52 10s.



Fig. 4 — BENJAMIN MARSHALL (1767-1835)

Francis Duckinfield Astley with harriers. In middle distance Mr. Abel Heywood and his two huntsmen. Hunter's Tower, Cheshire, in the background. Size 39½ by 49½ inches.
Sold at Christie's, May 14, 1926

compelled to work, he would make his way in the world of art. This prophecy later proved true when the erstwhile wealthy Wolstenholme found himself ruined by lawsuits.

Following this catastrophe, he went up to London and applied himself seriously to art, exhibiting portraits of horses and sporting scenes at the Royal Academy between 1803 and 1824. Although he was virtually untrained, his paintings possess extraordinary merit for their faithfulness to nature, their beauty of conception, and their breadth of touch in the backgrounds. Though he did not, like Stubbs, avowedly study anatomy, Wolstenholme was yet a close observer, and had an invaluable knack of transferring his observation to canvas.

His son, Dean Wolstenholme the Younger (1798-1882), was trained as a painter, and followed so closely in the steps of his father that the work of one is often difficult to distinguish from that of the other. The younger man was also an engraver, and reproduced many of his father's pictures, a task which he shared with Sutherland and Reeves.*

*Recent auction records: November 23, 1928, *Trout Fishing and Pheasant Shooting*, a pair, £945; at Christie's, December 14, 1928, *Fox Hunting, In Full Cry*,



Fig. 5 — J. N. SARTORIUS (c. 1755-c. 1828)
The Belvoir Hunt, hounds in full cry (1785).

We now come to a group of men who, of recent years, have risen astonishingly in popular favor, though they cannot aspire to the high level of their predecessors.

Benjamin Marshall was born in Leicestershire, in 1767, and died in 1835. He appears to have been bred among horses and hounds. At all events, he grew up in the midst

of the hunting country, and that his interest was powerfully arrested by what he saw is obvious in all his voluminous work. We hear of his doing well in London as a painter of horses and sporting subjects. In 1793, however, he found it worth while to migrate to Newmarket, where he began to paint famous horses with their jockeys or owners, at fifty guineas each canvas, though he complained, at the time, that he could not persuade any man to pay more than ten guineas for a portrait of his wife. Possibly he was more successful with horses than with fair ladies. Between 1801 and 1819, he sent thirteen canvases to the Royal Academy. While his work is of sterling

£630; at Sotheby's, February 7, 1927, another canvas *In Full Cry*, £205; at Christie's, February 18, 1929, *Full Cry and Sportsmen Refreshing Outside an Inn*, (12½" by 26½"), a pair, £262 20s, also a pair of hunting subjects, £19 19s, and *Grouse Shooting* £16 16s; February 22, 1929, drawings, *The Burial of Tom Moody*, £3 30s, and a coursing subject, £5 5s.



Fig. 6 — J. N. SARTORIUS (c. 1755-c. 1828)
The Belvoir Hunt, going to cover.

quality, it cannot be said to be inspired. Often his horses are rather woodeny. His hounds, on the other hand, are invariably delightful, and his scenery, especially the rendering of trees and woody country, is charming.*

To the average person, the mention of old sporting pictures conjures up the names of Sartorius and Alken. Each of four generations of the Sartorius family achieved some fame as animal painters. John Sartorius (c. 1700-1780) exhibited largely at the Free Society of Artists. He was a painstaking delineator of animals, and traveled much, painting the portraits of dogs and horses for country patrons, it is said, usually at the price of £5 a picture.

His son, Francis (1734-1804), followed the father's course, though he exhibited at the Royal Academy, and painted more ambitious sporting subjects. Nevertheless, from an artistic point of view, the two men do not rank much above honest journeymen — faithful in detail, good in drawing and coloring, but still, lacking the divine fire.

Francis was succeeded by John N. Sartorius (c. 1755-c. 1828), a frequent exhibitor at the Royal Academy between 1781 and 1824. Like the rest of his family, John N. had a good knowledge of horse and dog flesh, and of paint; but he was not a remarkably good draughtsman, and, in some of his crowded pictures, his perspective is poor. His figures are liable to be stiff, and his horses occasionally partake of the rocking-horse breed. On the other hand, his hounds are generally excellent, and his landscapes, apart from a little wooliness in foreground and middle distance, are uncommonly fine.

His son, John F. (c. 1775-c. 1831), continued the family tradition, exhibiting at the Royal Academy between 1802 and 1827, and turning out a great number of sporting pictures. It is the work of Francis and John N. which is now held in highest esteem.†

* Recent auction records: December 20, 1928, *Thomas Oldacre on Brush*, engraving by R. Woodman, £28 7s (a copy of this painting was sold in 1926, by Frank, Knight, and Rutley); February 1, 1929, *Pointer Sancho*, color print after Benjamin Marshall, £1 11s 6d, *Two bunters, the property of Henrietta Martha Cartwright, with groom and greyhounds, in a landscape*, £388 10s; February 22, 1929, *A retriever and a pointer on the moors*, a drawing, £4 40s.

† Recent auction records, F. Sartorius: November 25, 1928, *A gentleman on horseback with greyhound*, and *A bunter with greyhound by stable*, £10 10s; Decem-

John Frederick Herring (1795-1865) offers another instance of an intimacy with horses leading to a successful effort at creative art. Herring drove coaches between Wake-

field and Lincoln, Doncaster and Halifax, London and York. His coaching pictures are very good, and so are his portraits of horses. For thirty-two successive years he painted the winners of the St. Leger and other famous racers. Herring became a member of the Society of British Artists in 1841, and likewise exhibited at the Royal Academy.*

John E. Ferneley (c. 1781-1860) furnishes another example of a once neglected painter whose canvases now enjoy a reput-

rather above their merits. But, like so many others of his day, Ferneley was a competent animal painter with an unquestionable talent for landscape on a miniature scale. He was the son of a wheelwright on the estate of the Duke of Rutland, and, as a boy, exercised his artistic gift by gaily painting the panels of wagons in his father's yard. This attracted the attention of the Duke, who sent the boy to study under Marshall.

After his apprenticeship, Ferneley went to Ireland for a few years; then returned to Melton, where he carried on his profession industriously, devoting himself chiefly to portraits of horses, but often painting vigorous hunting scenes and important groups. The example from Major Guy Paget's collection gives a very good idea of Ferneley's manner (Fig. 7). He had two sons, John, Junior, and Claude, both of whom also painted sporting pictures, and a daughter who surpassed some



Fig. 7 — JOHN E. FERNELEY (c. 1781-1860)
Thomas Tertius Paget on *Satan* and Mrs. Paget on *Jessica*, in Wraggate Park.
By permission of Major Guy Paget

ber 4, 1928, *Lord Ossery's Coxcomb beating Mr. Pigot's Salopian for 1,000 guineas* (1779), £105 10s, *A bunter with groom outside a stable* (1785), £39 16s; December 21, 1928, portrait of Mary Ann, property of Alexander Grabam of Duntroon, owner up, trotting on London Road (1796), £94 16s; December 23, 1928, *Race horse with jockey up*, and *Mist with groom* (1772), the two, £231; December 10, 1928, *Hunter with groom and dog in landscape*, £26 5s; December 7, 1928, *Full Cry* (1815), £231; December 21, 1928, *A bunter standing by a wooden gate* (1762), £3 3s; February 15, 1929, *Fox and Dead Pheasant*, £73 10s, *Horse and groom in a landscape*, £14 14s. J. N. Sartorius: December 7, 1928, *Full Cry* (1815), £231; December 14, 1928, *The Belvoir Hunt, Going to Cover*, and *In Full Cry*, a pair, (1785), £3,255, a similar picture, £15 15s; December 23, 1928, *A Stable Interior*, with horses, groom, dogs, etc., (1765), £14 14s; February 1, 1929, *Fox Hunting*, a set of six, £504.

John F. Sartorius: March 8, 1929, *Huntsmen with Hounds*, a pair, £141 15s.

* Recent auction records: December 10, 1928, *The Quarry and The Watering Place*, the two, £33 12s; December 17, 1928, *White Horse and Poultry*, £8 8s, *An English Homestead*, £42; February 28, 1928, *Fanny Davis with jockey up*, £4 4s; February 18, 1929, *Sportsman with bunter and dogs*, £10 10s.



Fig. 8 — WILLIAM BARRAUD (1810-1850)
The old Surrey foxhounds.
By courtesy of Messrs. Christie, Manson, and Woods

of her father's works.*

William Barraud (1810-1850) was exhibiting animal pictures, usually of a sporting character, at the Royal Academy from 1828 until his death. He came of an artistic family, for his elder brother, Henry, who died as late as 1875, was a portrait painter of repute. A notable specimen of William Barraud's work was sold at Christie's, in December of last year, for £1,550. It is a large canvas, 58 by 96 inches, showing a meet of the old Surrey foxhounds (Fig. 8). The eight mounted figures (Sir Edmund Antrobus, Bart., five sportsmen, a lady, and a child, and two unmounted men standing beside their horses) are pleasingly grouped, with the handsome hounds about them. In the distance may be seen a wooded park and Ottershaw House.

Here is careful drawing, agreeable coloring, and an evident endeavor to produce a picture of general appeal, an effort not altogether successful; for, though excellent in detail, the work remains nothing more than a set group, lacking the skilled handling that might have made it a great work. In technique it stands high; and as a "document," like so many other samples of the school, it possesses some of the attraction that one finds in some of the painfully composed canvases of Frith.

* Recent auction records: Christie's, December 7, 1928, *Wycombe Abbey with three men and two horses* (43" by 63"), £378; *Gayburst, winner of Newport Pagnill Steeple Chase gold cup, 1830, with jockey up and trainer riding a gray back, and groom in background* (32½" by 41½"), £399; December 14, 1928, *Hunter in landscape* (1825), £304 10s; February 18, 1929, *Two hunters returning home, drawing* (19½" by 23½"), £6 16s 6d; February 22, 1929, *Beeswing in landscape, drawing* (24¼" by 29½"), £3 3s; March 8, 1929, *A groom and hunter and A hunter and dogs in landscape, a pair*, £16 16s.

Henry Alken (1785-1851) is deservedly famous for his colored drawings and engravings, the latter sold in sets and often serving to illustrate books. Tradition says that he began life as a stable boy, and rose to be stud-groom to the Duke of Beaufort. Dealing with most sporting subjects, he seemed to be most at home with racing and steeplechasing events. Unlike most of his predecessors, he was emancipated from the private patron, and painted and drew for a wide circle. His work is imaginative, with a strong leaning toward the spectacular, a trait observable in his coaching pieces, so suggestive of adventure, and more particularly in his steeplechasing plates.

The set of four colored prints of *The First Steeplechase on Record* or *The Night Riders of Nafton*, tentatively assigned to 1803, offers a case in point. This quartet of engravings gives us an unauthenticated pictorial history of the origin of steeplechasing: a group of carousing officers, mounted, with nightshirts over uniforms and cotton caps on heads, pursuing a wild gallop from point to point in the moonlight. The four episodes of their noisy career through villages and countryside are most vividly represented. All Alken's work is marked by a similar dash and spirit of fun. In none of it, however, are we confronted with the highest reaches of art, but with straightforward methods of pictorial story-telling.

Alken's work, like that of all members of the sporting school, appeals keenly to lovers of the country and of animals. The group products are of further value in offering us a fairly continuous survey of sporting ways from the late seventeenth century until recent times, with all

their accompanying changes in horses, dogs, costume, and outfit.*

At the beginning of this article it was said that Wootton, Stubbs, and Wolstenholme are the only sporting painters who can lay claim to high rank as artists. The statement is fully borne out by a critical study of the entire school, though seemingly contradicted by present market appreciations. In advancing this opinion, it is not forgotten that there were some highly meritorious animal painters who occasionally painted sporting pictures (the somewhat overrated Sir Edwin Landseer, for instance); while there were also great artists, renowned for their landscapes and domestic scenes, who have left us sporting masterpieces.

Preëminent among the latter stands George Morland (1763-1804), whose best known work in the genre is his *Inside of a Stable* at the National Gallery. The example reproduced here, *Going to the Meet*, serves well to illustrate the difference between a good picture by a sporting artist, and a picture of a sporting incident by a great artist. In this work fox hunters, their mounts and hounds, are blended with their surroundings, not standing prominently forth against them, after the manner of lesser work. The whole is

painted simply, broadly, yet with sufficient attention to detail to invite close scrutiny. London-born and tavern frequenter though Morland was, only a devoted lover of the open country, an observer of the plain ways of country folk, could have given us such thoroughly representative pictures of English scenery and manners.

Morland always shows a sympathetic understanding of the sturdy cottager and the patient farm laborer. So, in his approach to field sports, we find him taking the popular view, regarding them as a national institution, quite properly controlled by the "gentry," yet open for everyone to enjoy.

The same spirit later animated "Phiz" and John Leech, who, like H. B. Neilson, in his frolicsome thirty-seven colored illustrations to that grand old song *The Hunting Song*, show in one "glad throng going laughing along" dandies in pink, parsons in sober blacks, farmers in corduroys, butcher boys on ponies, sweeps and gypsies on donkeys, all eager for the day's frolic.*

Brief and necessarily selective as is this record (for no mention has been made of J. Seymour, Lorraine-Smith, Tollard, and others who are much sought after), it is a goodly one, and far from being closed. We have had an uninterrupted line of successors to the old worthies, and among them not a few have already attained their confirmation as classics by being collected.

* Recent auction records, Morland: July 15, 1928, *Going to the Meet* and *The Death*, a pair, £1,207 10s, *The Turnpike Gate*, £3,570, *Mare and Foal*, £105; January 25, 1929, *A Mare and Foals*, signed 1792, £50 8s; February 15, 1929, *Evening, or the Sportsman's Return*, £52 10s.



Fig. 9 — GEORGE MORLAND (1763-1804)
Going to the meet.
Sold at Christie's, July 13, 1928

* Recent auction records: December 10, 1928, two hunting subjects, drawings, £3 3s, *Fox Hunting*, a set of four drawings, £336, *Blair Atbol, winner of the Derby (1864)*, *Fille de l'Air, winner of the Oaks, jockeys up (1864)*, paintings on panel, a pair, £42; December 20, 1928, *Fox-Hunting*, a set of four colored prints, £7 7s, *Fox Hunting*, a set of four colored prints by F. C. Lewis, after Alken, £231, *Fox Hunting*, a set of four colored prints by R. G. Rowe, after Alken, £46 6s; January 25, 1929, *The Old Hunter*, painting, £7 7s, *Breaking Cover and Full Cry*, pair of paintings, £15 15s.



European Continental Pewter*

Part XIII

The Pewter of Holland

By HOWARD HERSCHEL COTTERELL, F. R. Hist. S., and ROBERT M. VETTER

"The Hollanders were always an original and leading people." — Charles Reade, *The Cloister and the Hearth*.

TO facilitate understanding of our remarks, we open the present chapter with a sketch map of the Netherlands (Fig. 213), whereon are marked the chief centres referred to. In Figure 214 are shown some of the local arms, so many of which appear in Dutch touches that familiarity with them may often provide the clue to the provenance of individual examples of old Dutch pewter. In evidence of this, one may note the Haarlem arms — the sword with five stars — on many of the touches later to be shown on the Haarlem touchplate.

The almost entire absence of any documentary or historical foundation whereon to build our notes has made the compiling of the present chapter extraordinarily difficult. Up to the present,† literature on the subject is practically non-existent, for the importance attached to Dutch painting and the graphic arts has drawn the attention of critics and his-

torians from the more humble, but nevertheless enormously important, arts and crafts of the country.

Dutch pewter of the best periods should, because of its soberness and practical solidity, appeal particularly to the taste of English and American collectors, for it is the one type of Continental pewter which shows the greatest affinity of idea with English productions. Even its metal, which is mostly hard and ringing, very strongly resembles that used by British pewterers.

We have, however, some cause for rejoicing in the fact that, though the story of Dutch pewter has not been written, it has been painted by those marvelous artists of the fifteenth, sixteenth, and seventeenth centuries, who are the glory of the Golden Age of the Netherlands. Jan Steen nearly al-

ways showed a piece of pewter in his pictures; and others, like the Hedas, made a pewter flagon the very centre of their compositions. And always these utensils are depicted with such truth of detail, color, and proportion that they surpass — as far as artistic value and reliability are concerned — the best photographs ever made of pewter objects.

In these paintings we have a nearly continuous representation of pewter evolution, which, to a considerable extent, compensates for the scarcity of surviving specimens and documentary information. The first pictorial



Fig. 213 — MAP OF THE NETHERLANDS
Showing the chief centres of early pewtermaking.

* For previous article, see *ANTIQUES* for May, 1929. Copyright, 1929, by Howard Herschel Cotterell. All rights reserved.

† H. C. Gallois of the Hague gave some attention to Dutch pewter in his *Catalogue of the Hague Pewter Exhibition*, 1925. We understand, further, that he is now engaged in compiling a book on the subject. A. J. G. Verster, in his *Oud Tin*, Maastricht, 1924 and 1928, offers many useful hints, though his work is not confined to Dutch examples. Karl Azijnman has published valuable documentary evidence in his treatise on Dutch guild flagons and tankards at the Nijmegen Museum and has likewise contributed an essay on Jewish ritual pewter to *Oude Kunst* (August, 1918). To these writers, and to many other kindly helpers, we extend our hearty thanks for information generously supplied.

evidence of this kind which we discover occurs in a primitive painting supposedly of circa 1430. This displays a fairly large, pear-shaped flagon of vigorous but simple outline, raised on a foot. As we see from the sketch of Figure 215, the lid is highly domed, with a short crest. The lower terminal of the curved handle is not set flat against the body, but is bent outward from it. In this respect it differs from most of the surviving early pewter flagons. Unfortunately the thumbpiece is not clearly shown in the painting.

In a depiction of the Last Supper (c. 1480), St. Peter holds a drinking flagon, likewise pear-shaped, with a somewhat unfamiliar straight lip. Also in this picture appear a salt with hinged lid, surmounted by a conical crest of Gothic character, and — most important of all — a charger, or large dish, with a fairly broad rim, giving evidence of the existence of this broad-rimmed type even prior to 1500. On the rim of this charger, a clearly distinguishable crown was probably meant for a touch. No plates appear, either of pewter or of treen,* but before each apostle a slice of bread seems to take their place.

On a large picture of seven panels, dated 1504, two pewter flagons are in evidence. One is similar to the flagon first described, but is of more slender proportion, lacks the crest on the lid, and shows a clearly painted Twin-acorn thumbpiece. The second has a flat lid with strengthening bar and Twin-acorn thumbpiece such as one finds on French, Swiss, Flemish, and Channel Island examples.

A flagon with curved spout appears on a panel attributed to 1520. This piece supports the hypothesis that the

* Woodenware, from the same root as *treen*.



Fig. 214 — VARIOUS ARMS OF HOLLAND

Familiarity with these arms will often supply a clue to the provenance of old Dutch pewter.

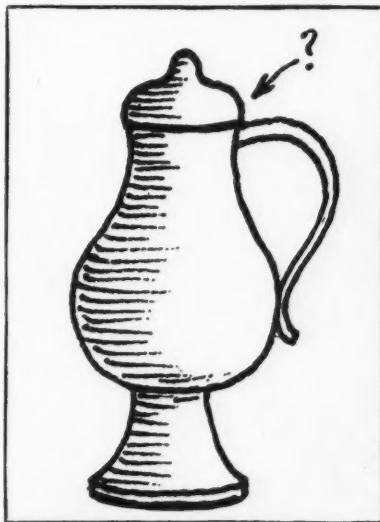


Fig. 215 — DUTCH FLAGON (c. 1430)
From a painting in the Ryksmuseum, Amsterdam

curved spout is earlier than the straight type.

A painting by Cornelis Anthoniszoon, of a Shooting Club dinner (Fig. 216), dated 1533, provides us a representation of a straight-spouted flagon. It is the oldest picture we have so far discovered which shows this type. We reproduce this, not so much as a good example of Dutch painting of its period, but for its truthful depiction of the customs and table appointments of the time. Even at this date we find the table covered with a cloth. It will be observed that the spouted flagon is very similar to the Frans Hals or Jan Steen decanting

flagon (Figs. 218 and 219) of the seventeenth century. Its straight spout of cylindrical section is ornamented with curious parallel rings, and the small flap, covering its outlet, has its own thumbpiece (Dutch *Klaww*, i.e., claw, or thumbpiece), which, like that on the cover of the body, is of the Erect type. Again, in this picture, grasped in the hand of the marksman on the right, is a small drinking flagon with Twin-acorn thumbpiece; while on the table rests a dish of the broad-rimmed type. The plates, as evidenced by their color and graining, are of treen, not pewter.

Our next illustration (Fig. 217), also of a Shooting Club dinner, painted by Dirk Barentsen, and dated 1562, is really built around a pewter flagon, in whose rounded side a deep dent is carefully reproduced.

The spouted flagon of the pure Frans Hals or Jan Steen type, plays an important rôle in contemporary still life representations, of which we give two fine examples in Figures 218 and 219. Figure 218 is from a painting by Willem Klaasz Heda of Haarlem (1594-1678). The second (Fig. 219), by Johann Torrentius (1589-1640),

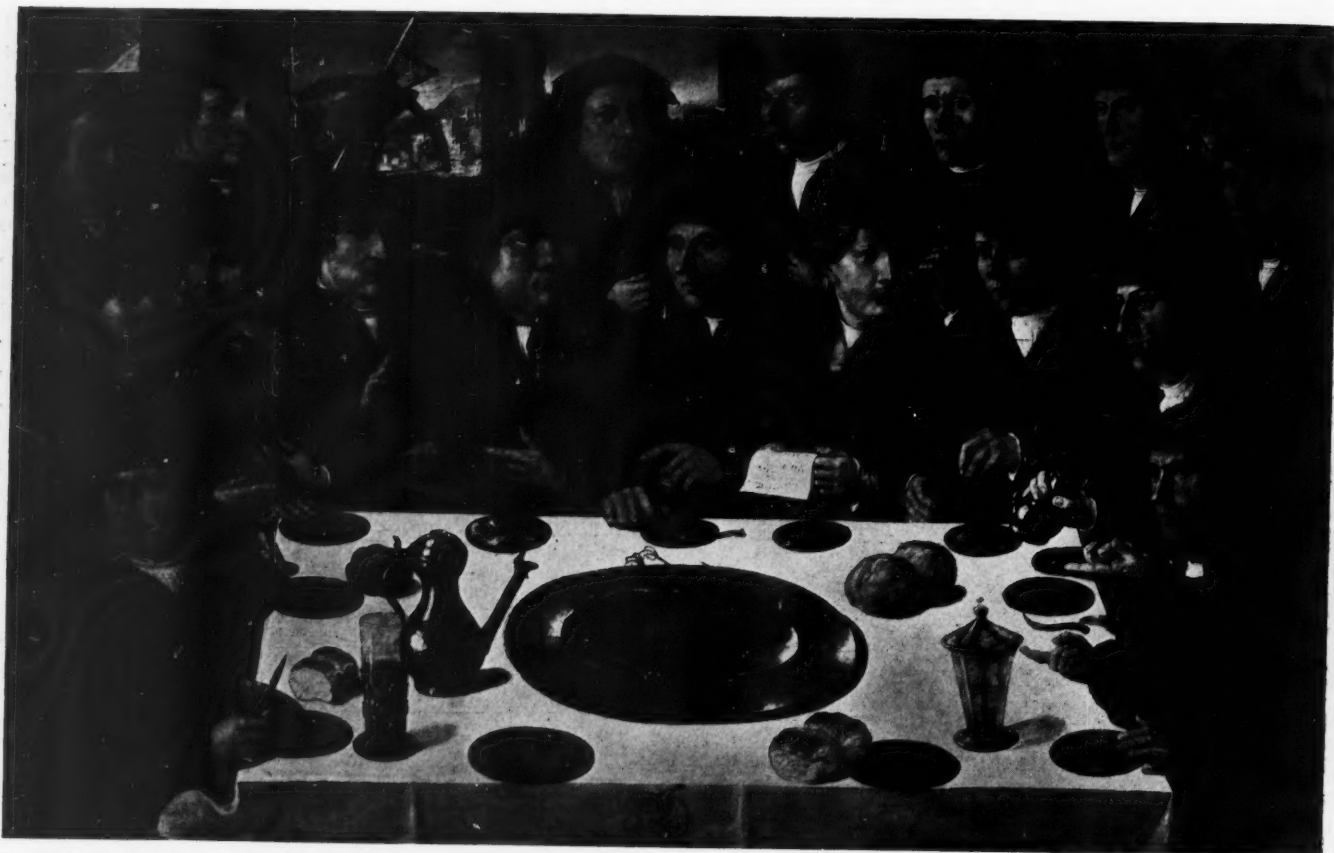


Fig. 216 — A SHOOTING CLUB DINNER (1533)

From the painting by Cornelis Anthoniszoon. Sixteenth-century Dutch table fittings in metal, glass, and wood.
Courtesy of the Ryksmuseum, Amsterdam

brings out the truly monumental outline of this flagon type; and in the same picture appears a pewter lid attached to a German stoneware flagon.

The use of these Frans Hals or Jan Steen flagons (by which names they have come to be known) as decanters, has already been alluded to. In a small genre painting by Anthonie Palamadesz (1600-1673), in the Ryksmuseum at Amsterdam (Fig. 220), we see the servant boy at the side table, filling a glass with a long jet from the pew-



Fig. 217 — A SHOOTING CLUB GROUP (1562)

Detail from the painting by Dirk Barentsen (1534-1592).
Courtesy of the Ryksmuseum, Amsterdam

ter spout. On the floor stands the large stoneware *Crûbe* in which the wine was brought from the cellar and from which the decanting flagon was replenished from time to time. It is interesting to note the progress in table manners portrayed by these successive paintings; for, whereas in Figure 216 the guests helped themselves from the flagon on the table, this picture of some hundred years later reveals the employment of a *garçon* for filling the glasses of the revelers. Other can-



Fig. 218 — STILL LIFE (c. 1630)

Detail from the painting by Willem Klaasz Heda (1594-c. 1678). Showing a spouted flagon and pewter plates of the period. The large glass is of the Römer type.

Courtesy of the Ghent Museum of Fine Arts

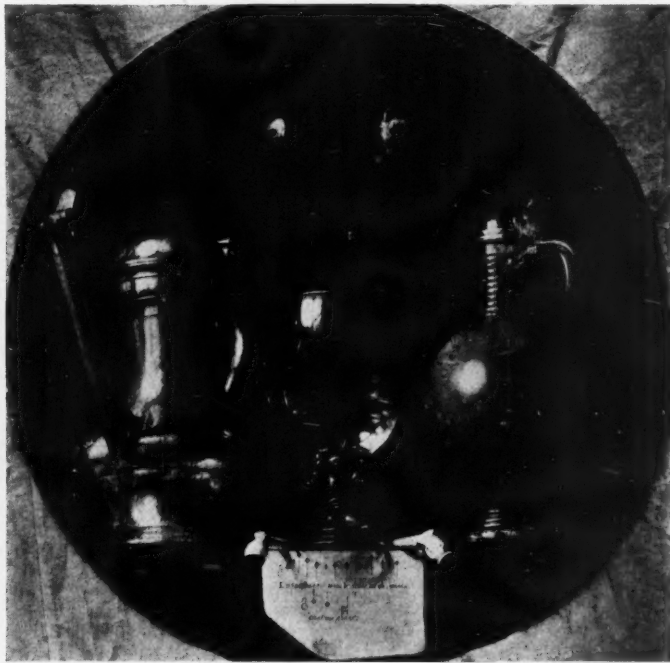


Fig. 219 — STILL LIFE (early seventeenth century)

Showing a magnificent Dutch spouted flagon of the period, and a pewter-topped flagon of German stoneware. From the painting by Johann Torrentius (1589-1640).

Courtesy of the Ryksmuseum, Amsterdam

vases bear witness to this later touch of elegance.

Less frequently do we encounter representations of the Rembrandt type of flagon.* With the exception of one pen-and-ink drawing, where something resembling it is shown, we know of no picture by the great master (Rembrandt) wherein the type appears. Jan Steen depicts

* See ANTIQUES, Vol. XI, No. 5, Frontispiece (Fig. 55) and p. 382.



Fig. 220 — A SOCIAL GATHERING (seventeenth century)

By Anthonie Palamedesz (1600-1673). Note the linen-covered side table and the servant pouring wine from a pewter flagon, whose source of supply is the stoneware jug in the foreground.

Courtesy of the Ryksmuseum, Amsterdam

it beside the spouted type, which was also a favorite with Frans Hals. Hence, the designation of this form as the "Rembrandt" type seems to have less justification than the term the Frans Hals, or Jan Steen.

There are, of course, several other types, equally important and some of more venerable age, examples of which we must next consider. (To be continued)

Editor's Note.—No little difficulty arises in reconciling the spelling of foreign proper names with any standard English practice. In the present article the names of the various painters cited by Mr. Vetter are given as they appear in Bryan's *Dictionary of Painters and Engravers*. Their accompanying dates are derived from the same source, though, in certain instances, they differ by a year or two from the chronology given in the official museum catalogues.

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The London Letter

By GUY CADOGAN ROTHERY

ONCE more, active interest has been aroused in mazer bowls, for the Saffron Walden Almshouses Trustees have definitely decided to sell the Pepys bowl, which has been in their possession for upwards of five hundred years, and is insured for £5,000, though probably worth much more. With several others, this splendid old mazer was recently exhibited in London, where it attracted much attention. It was given to the Almshouse, probably about 1507, by Stephen and Margaret Bridgeman. The name of Pepys is associated with the piece because of that indefatigable diarist's mention of having imbibed from it on a visit to the Almshouse, in 1659.*

These picturesque old silver-mounted maple bowls are becoming very scarce in the open market. The yearning for silver punch bowls also appears to keep a little ahead of the supply. At a recent sale, a fine example of a Monteith by David Willaume (1712), weighing over 64 ounces, was bought in at something like 300s. per ounce. But very delightful china and pottery punch bowls are still to be found at moderate prices. Those of Bristol and Liverpool are particularly attractive because not a few bear historical decorations of naval or military heroes, ships, and so on. Chinese bowls with English armorial or pictorial decorations are likewise in great demand.

* * *

In the art world, the latest sensation has been the acquisition, for the National Gallery, of the fourteenth-century Wilton diptych, a most interesting painting, on wood panels, of Richard II, sponsored by Saint Edmund, king and martyr, and Saint Edward the Confessor, being presented by Saint John the Baptist to the Virgin and Child surrounded by angels. The three kings of the composition are depicted in contemporary costume, which helps to fix the work as one of the earliest relics of English panel paintings.

At the same time, the Cornaro Titian, a family group, was purchased from the Duke of Northumberland. These two paintings cost £212,000, half the money being supplied by the Government and the other half by private subscribers and the National Art Collections Fund. This fund, which contributed £15,000 of the amount, has done admirable work during the past year in facilitating the acquisition of treasures for the museums and art galleries. Its membership now numbers 6,674 contributors.

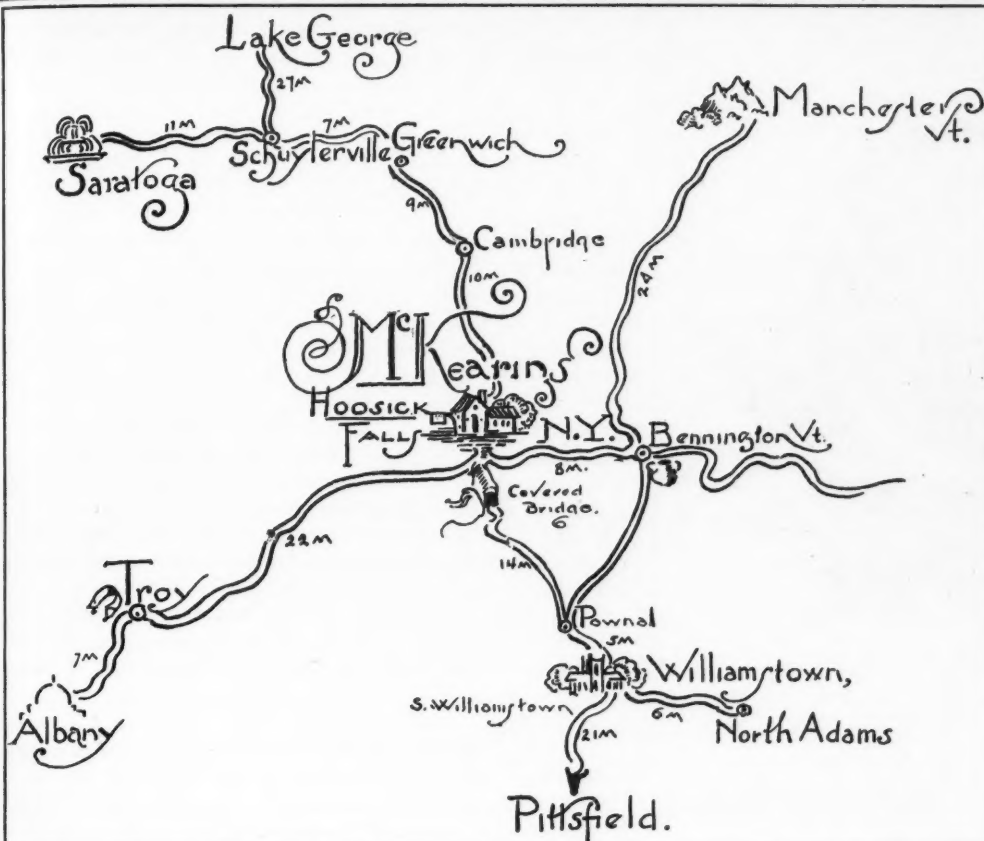
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Pictures continue to be very much in favor, and, in spite of large dispersals of collections of masters of the Italian, Dutch, and French schools, prices have been more than maintained. There has also been close competition for the works of old English painters, many of which have been bought for Continental connoisseurs. A recent sale of 127 pictures, among which those by Thomas Gainsborough and Richard Wilson were conspicuous, realized £65,189; over £38,900 of this sum representing the price paid for 24 pictures by these two artists. The Gainsboroughs were all portraits of the family of Samuel Kildebee of Ipswich, a life-long friend of the artist. The Wilsons included some delightful pictures of English scenery. One of these, a view of the Thames at Twickenham, fetched £6,720.

* * *

Another gift to the Government, though destined for the National Museum in Jerusalem, is a magnificent collection of Jewish ecclesiastical vessels and ornaments in gold and silver, together with rare textiles, which S. M. Salomon, who has just opened the International Art Galleries in St. James's Street, has been many years in collecting. It is valued at £600,000 — a conserva-

* Though insured at a high valuation, and, by some experts, appraised at still loftier figures, this bowl brought something less than \$15,000 at the sale.—Ed.



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OUR FOREFATHERS



REED MANSION, WALDOBORO, MAINE



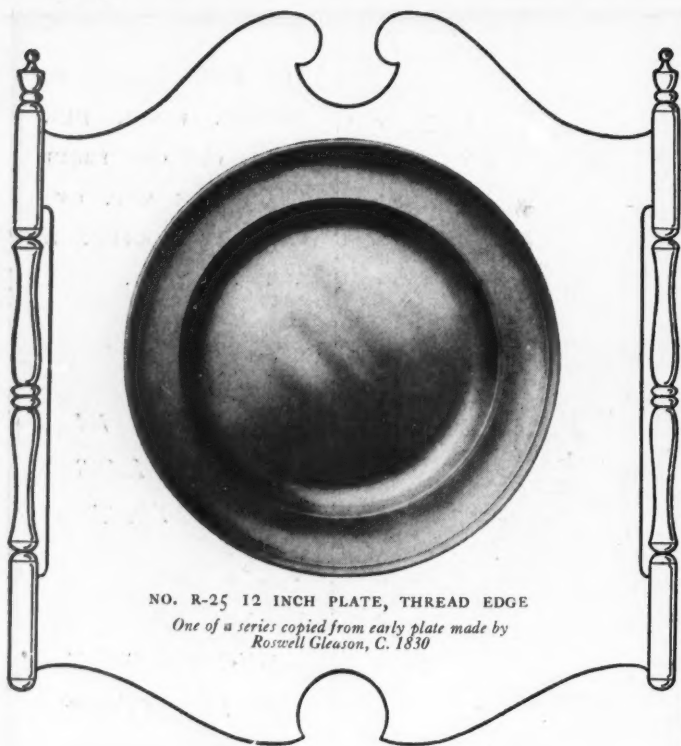
THE PRISCILLA, YORK HARBOR, MAINE

WHETHER OR NOT YOU WISH TO BUY,
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MANSION AND THE PRISCILLA
THIS SUMMER

*It is a treat you owe yourself and is
worth many miles of travel*

WARREN WESTON CREAMER

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NO. R-25 12 INCH PLATE, THREAD EDGE
One of a series copied from early plate made by
Roswell Gleason, C. 1830

Made by the *Only Survivor* of *Early American* Pewter Craft

IT is but natural that Reed & Barton pewter pieces should possess the design, quality, and lustre of rare old originals, for Reed & Barton craftsmen have worked in pewter for more than a hundred years.

This organization still reflects the leisurely, painstaking ways of the forefathers — and the result is delightfully apparent in the pewter reproductions it offers you. In its porringers, beakers, coffee-pots, candlesticks, tobacco jars and other decorative and utilitarian objects, there is absolute fidelity to precious examples of early pewter-craft.

Write for catalogue and information. Let us tell you where Reed & Barton Pewter may be seen.



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PEWTER

tive estimate, as several pieces are unique. The objects in precious metal are remarkable for their artistic merit, and for their extraordinary minuteness of workmanship. There is, for instance, a charming oval box with elaborately pierced ornament as fine as cobweb. These boxes, the perfume burners, and priests' breast-plates are highly decorative. Such things are beginning to receive the attention of collectors.

* * *

Another branch of Eastern art that is proving attractive just now comprises Chinese and Japanese crystal and hard stone carvings. These offer an endless variety in form, color, treatment, and utility. There are boxes in all shapes, scent and snuff bottles, perfume burners, miniature table screens, cups, and ornaments. The sale of the Princess Paley's collections brought to the market some wonderful Chinese carvings in hard stones, including a rock crystal figure of a boy, a dainty coral figure of a lady, a lapis-lazuli figure of a goddess, a green jade figure of a sage, and a white jade group of two boys in a boat, besides beakers, cups, and delightful small boxes in clear, smoky, and mottled green jade. Exquisite carving was also seen in a couple of small table screens; one a plaque of emerald green jade carved with mountain scenery, the other a circle of green and brown jade carved with lizards.

Another valuable group consisted of European and Oriental porcelain. There were, among other choice things, a charming Vincennes écuille, cover and stand, painted with *amorini* by Asselin (1753), and a magnificent Sèvres dinner service of 66 pieces. The gems of the Meissen ware were oblong tea caddies, painted with Watteau figures; though in the same category appeared over a score of figures and groups, including the characteristic group of a harlequin and a girl with bird cage and pug dog, of the Kändler period. There were also rare figures from Höchst, Fulda, Frankenthal, and Mennecy. The celebrated pottery of Saint Petersburg was represented by a chocolate set of 5 pieces painted with Classical subjects on a dark blue and gold ground, a couple of jars modeled with busts, and a fluted cup and cover painted with the Imperial arms. Chinese enameled porcelain included several imposing examples of *famille rose* ware, figures, and boxes. All these formed part of the Russian Imperial art treasures confiscated by the Soviet Government, and sold to a syndicate, but, in this instance, offered in London with the consent of the Princess.

* * *

In amusing contrast with these hard stone carvings and fine porcelains were the early English pottery vessels and figures in the Brooke collection, recently dispersed at auction. A comic salt-glazed figure of a lady in crinoline, with a dog, fetched £155; and all the Staffordshire figures were quickly snapped up. There is, however, an abundance of such things still cherished in families, but occasionally finding their way into the hands of the dealers. These, with the piebald or tartan-clad cats and liver-patched dogs, are among the joys to be discovered by the assiduous visitor among the smaller old curiosity shops.

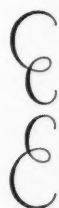
* * *

A pleasing addition to the Victoria and Albert Museum is a handsome seventeenth-century paneled room from Haynes Grange, Bedford, which originally came from Haythorne House, Ampthill, said to be Bunyan's "House Beautiful." It is a lofty apartment, entirely wainscoted in long panels divided by reeded capitals, with a handsome fireplace. It has been admirably furnished with genuine pieces in contemporary style.

Current Books

BRISTOL PORCELAIN. By Frank Hurlbutt. London and Boston, The Medici Society, 1928. xx+164 pages; 8 colored plates, 64 monochrome plates. Price \$20.00.

THE Medici Society has a faculty for producing worthwhile books. To say that it has surpassed itself in its publication of Frank Hurlbutt's *Bristol Porcelain* might perhaps be an exaggeration; yet seldom have we encountered a work in which old ground has been replowed more



1 — Balbao mirror, a beauty, slight restorations. \$350.00



2 — This pair of dainty 8-spindle Windsor chairs. \$50.00



3 — Astral lamp, all original, electrified, bronze base. \$125.00



A FEW RECENT ARRIVALS

Chinese Chippendale Martha Washington chair, in good original condition with stretcher base. Price \$450.00

Knife Boxes, a pair in fine satinwood, refinished in shellac, very handsome inlay. Price \$250.00

Curly maple straight top highboy, genuine old piece, in condition. Price \$650.00

Splendid mahogany inlaid desk, old brasses, good cabinet, fine original condition. Price \$300.00

Maple desk, genuine old piece, refinished and ready for use. Price \$250.00

Convex mirror, 12-inch glass, ball ornaments, original condition. Price \$50.00

Whaler "Progress." A correct model, 32 inches long, in perfect condition. Price \$200.00

Fire engine for sale. Old style hand tub in fine working condition, date 1856 with cover. Hose, reel and fittings. A prize winner. Price \$350.00

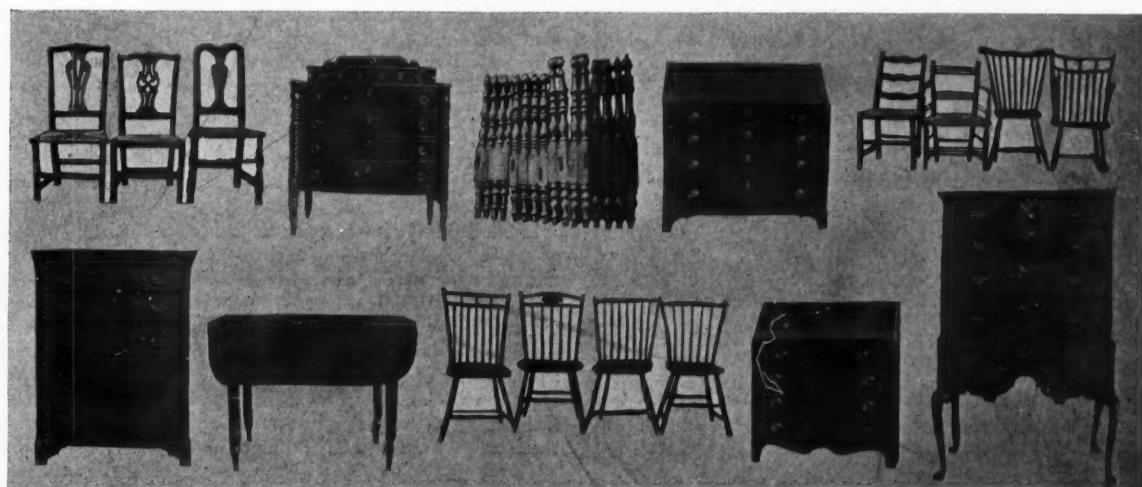
200 or more old lanterns. Ship lanterns, glass-etched hall lanterns, Paul Revere pierced lanterns, and very old ones of all styles and prices.

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Mrs. J. Amory Haskell	Mr. Joseph Larocque
Mr. Allan B. A. Bradley	Mr. Luke Vincent Lockwood
Mr. George A. Cluett	Mr. John Hill Morgan
Mr. Charles O. Cornelius	Mr. Louis Guérineau Myers
Mr. Henry F. du Pont	Professor Charles R. Richards
Mr. Andrew Varick Stout	

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deeply, or with greater thoroughness, or has yielded a harvest of greater
richness and value.

Hitherto the standard work on Bristol porcelain has been Hugh Owen's
Two Centuries of Ceramic Art in Bristol, which made its appearance in
1873. While that is not a great many years ago, the past half century has
seen a distinct advance in methods of historical research, particularly as
these are applied to the study of early arts and crafts. The true investi-
gator of today is content to accept neither the evidence of tradition nor
the second-hand authority of the casually printed word. He insists upon
tracing his documentary information to its original source. In the
matter of attributions, he makes his own careful comparisons between
authenticated specimens and their presumptive analogues, and draws ap-
propriate conclusions as to the relationship which they bear one to an-
other. He relies on the late literature of his subject only to guide his prelim-
inary steps and to test the validity of his independently formed opinions.

Judged by the standards thus expressed, Mr. Hurlbutt will qualify
as an investigator of an exceptionally high order. Furthermore, he brings
to his undertaking a most exceptional technical equipment. An enthusi-
astic student of ceramics, he has spent years in the study of china clays
and their use; he has had the run of several porcelain factories, and has
applied his hand to modeling and painting their wares. In the course of
twenty years he has acquired a large ceramic collection and an exhaustive
library on the subject. Lastly, as the author of *Bow Porcelain* and *Old
Derby Porcelain*, he has learned how to approach the construction of a book.

Bristol porcelain, he tells us, first began to be made in 1745, though
before that year the City of Bristol had been a centre of production for
pottery and glass, from the time of the Roman occupation. In 1745
the porcelain industry in England was still in its infancy. Two small
factories had been started in the Chelsea district of London and another
in the region of Bow. The Bristol enterprise was set on foot by Edward
Heylyn, promoter of the young establishment at Bow.

Of Heylyn's association with the Plymouth Quaker, William Cook-
worthy; of the latter's interest in the discovery of china clays in the
Virginia Colony; and of his statement that he had examined specimens of
true porcelainware made in America, Mr. Hurlbutt treats at length. We
are inclined to believe that he overstates the importance of the early
Colonial attempts at porcelainmaking, and the probability that they
were fruitful enough to have left some surviving souvenirs. To be sure,
Cookworthy expressly states that he has seen specimens of the American
wares as well as of their clay. But he may have been bamboozled by an
enterprising promoter. In any event, the excitement over the finding of
china clays in America subsided as soon as satisfactory substitutes were
located in Cornwall.

More important are the author's corrections of long-standing misappre-
hensions as to the proper credit for discovering the Cornwall deposits, and
as to the relative part played by the owners of the Bristol enterprise in
perfecting the fabric, form, and decoration of their wares. The relation-
ship between the Bristol works and those of Worcester, and the mystery
surrounding the various Bristol workmen, notably Tebo, are likewise
cleared up.

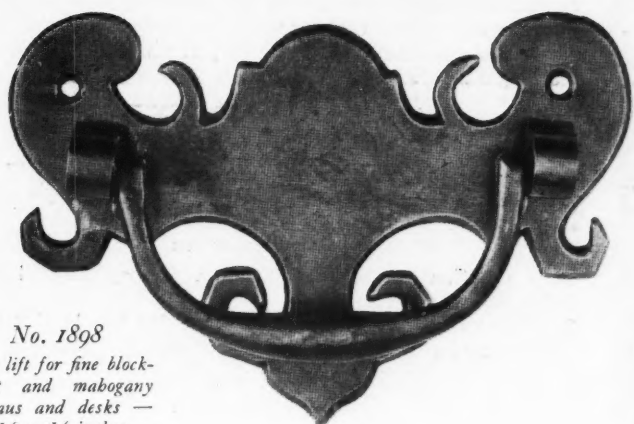
Much valuable information calculated to assist in the identification
of unmarked specimens of Bristol porcelain is also offered. Upon the
results of chemical analysis Mr. Hurlbutt places small reliance; for, as
he points out, two different analyses of the same piece will show two differ-
ent results; while, furthermore, the ingredients of eighteenth-century
English porcelain were liable to swift variations, partly accidental, partly
as the result of deliberate experiment. Hence, though admitting some
value in chemical tests, he prefers to base his judgments upon visible and
tangible idiosyncrasies of paste, form, and decorative motives. All of
these, as they occur in Bristol porcelain, he describes with minute care.

To the Bristol figures, which, he holds, are the most vital and original
English products of their kind; to Bristol vases, and to those rare bisque
medallions turned out under the Champion régime he devotes a chapter
each. Marks and numbers, a chronological summary, and an exhaustive
compilation of notes and documentary evidence complete a remarkably
inclusive and satisfying book.

Like most recent English ceramic studies *Bristol Porcelain* is well illus-
trated. Eight color plates, from drawings by the author, and over half a
hundred monochrome reproductions offer an excellent conspectus of the
output of the Bristol and the subsequently allied Plymouth works. All in
all, Mr. Hurlbutt seems to have given us the last word on the subject,
and since it is not likely soon to be either repeated or revoked, we advise
its acquisition by libraries and by scholarly collectors.

DUST AND COBWEBS. By Iva H. Drew. Boston, The Ball Publishing Company,
1929. 81 pages. Price \$1.50.

INTO this small sheaf of poems Mrs. Drew has put the memories of her
girlhood days in rural New England. That was the time when the stage-



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coach driver was almost as romantic a figure as the Lindbergh of today, and when woman's physical culture was accomplished with mop and broom. Those whose yearnings are toward the past will find the book capable of touching many chords of memory.

RECEIVED FOR REVIEW

FURNITURE

BUYING ANTIQUE AND MODERN FURNITURE IN PARIS. By Thérèse and Louise Bonney. New York, Robert M. McBride and Company, 1929. Price \$1.00.

MISCELLANEOUS

DUST AND COBWEBS. By Iva H. Drew. Boston, The Ball Publishing Company, 1929. Price \$1.50.

OLD BUSINESS CARDS OF PHILADELPHIA. By Harold E. Gillingham. Philadelphia, The Historical Society of Pennsylvania, 1929. Brochure.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

477. (ANTIQUES for May, 1929, Vol. XV, p. 432).

Miss Mary W. Bucklin, who queried us regarding John Hollinshead, has forwarded the following information gleaned from the *History of Burlington, New Jersey*, and sent to her by the Burlington Chamber of Commerce:

John Hollinshead, who had been chosen Burgess for the year 1689, refused to acknowledge the authority of Governor Hamilton and the government. The town meeting declared him "wholly disabled and unqualified to act any longer," and appointed Thomas Bibbs to be Burgess until the next election.

The main building of the Market House was surmounted by a tower which contained a clock made in Burlington by John Hollinshead. It had but one long hand. The points between the figures which marked the hours were four, representing the quarters into which the hour was divided. Although when the spear of the hand pointed to the space between the dots the time indicated was indefinite, yet this faithful old clock was true when the hammer struck the beginning of every new hour. The key for winding the clock was kept in the cellarway and the clock was faithfully wound once in each week.

It was a good old clock, but the spirit of improvement seized the Council, and the market house, steeple and clock were sentenced to dissolution. The old clock was sold to a jeweler in Philadelphia and in the seventies was still doing duty somewhere in Pennsylvania.

482. (ANTIQUES for June, 1929, Vol. XV, p. 522).

Concerning the chair illustrated in the *Queries and Opinions* for June, E. J. Walker, Jr., of Penn Yan, N. Y., gives helpful words:

Let's start with your premise that the walnut chair is Louis XV, and the fact that it was discovered in Haiti is a natural consequence, Haiti being a French colony.

That the chair was originally upholstered is shown conclusively in the illustration, as the caning is secured through holes in the outer edge of the front frame of the seat, and no contemporary caning was ever executed in this manner.

It is but natural to assume that the upholstery became worn with the years, and someone with a mind for enjoying comfort in the tropics had the piece caned for ventilation. The French as colonists still cling to the conventions; and had this chair remained in French possession, it would, no doubt, have been revamped *in toto*, but my guess is that it came into the hands of an Englishman who made the conversion.

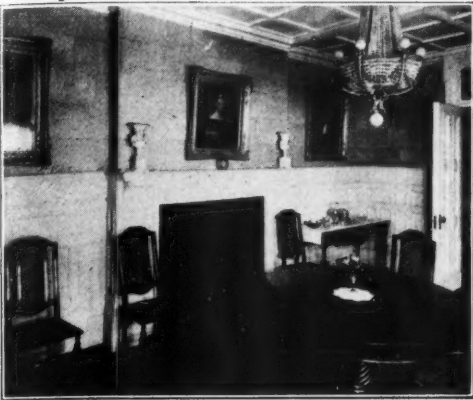
486. (ANTIQUES for June, 1929, Vol. XV, p. 526).

Walter C. Hunter has kindly sent us the following information regarding Henry W. Loring, Boston, who is listed variously in the *Directory* of that city:

1816, 1831 — jeweller
1833, 1844, 1845 — watchmaker
1846 — mathematical instrument maker
1846-47 — watchmaker
1847-48 — watchmaker
1850-51 — watchmaker

Further, that there are at least five other Lorings recorded during the period 1789-1850 — all jewellers or silversmiths; and yet among several thousand silver spoons which Mr. Hunter has encountered, he has found but one marked *Loring* and that was the product of Joseph Loring (1743-1815).

While these notes may afford an approximate date for the clock in question, they, of course, by no means settle the matter of who made the timepiece; for, in bygone days, as in the present, clocks were frequently marked with the name of their purveyors rather than of their makers.



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SIMON WILLARD BANJO CLOCK

THIS CLOCK GRAPHICALLY ILLUSTRATES THE EVOLUTION FROM SIMON WILLARD'S EARLIEST SHELF CLOCKS MADE AT GRAFTON, MASSACHUSETTS, TO THE BANJO CLOCK WHICH WAS PATENTED IN 1802. THE DIAL AND MOVEMENT OF THIS CLOCK ARE OF THE "GRAFTON TYPE" SET INTO A CRUDE PINE BANJO CASE. THE CASE IS GRAINED TO IMITATE MAHOGANY AND THE DECORATIONS ARE IN COLOR PAINTED ON THE WOOD WHICH LATER GAVE WAY TO THE PAINTINGS ON GLASS. THE CLOCK WAS UNDOUBTEDLY MADE WHILE SIMON WILLARD WAS EXPERIMENTING WITH THE BANJO CLOCK AND PROBABLY THIS VERY CLOCK WAS THE FIRST PRODUCT OF THE INSPIRATION THAT LATER EVOLVED INTO THE VERY MUCH MORE GLORIFIED "IMPROVED TIMEPIECE."



Queries and Opinions

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

492. The sugar bowl, here shown, depicting a modest damsel, who is labeled *Passion Subdued by Reason* (on the other side appears *Apollo the God of Music*), is of the so-called Pratt ware, which was made by Felix



Pratt at Fenton and imitated in the Herculaneum factory, at Liverpool, and elsewhere.

A pitcher of this general type ware, bearing the impressed mark *Herculaneum*, was published in ANTIQUES for December, 1925.* We should be inclined to date this bowl, which is minus its cover, in the late eighteenth or early nineteenth century.

493. The butter mold collection of Mrs. Rhea Mansfield Knittle yields the two examples here illustrated. That at the left is of wood; that at the right is of pressed glass, perhaps from the fertile factory of the

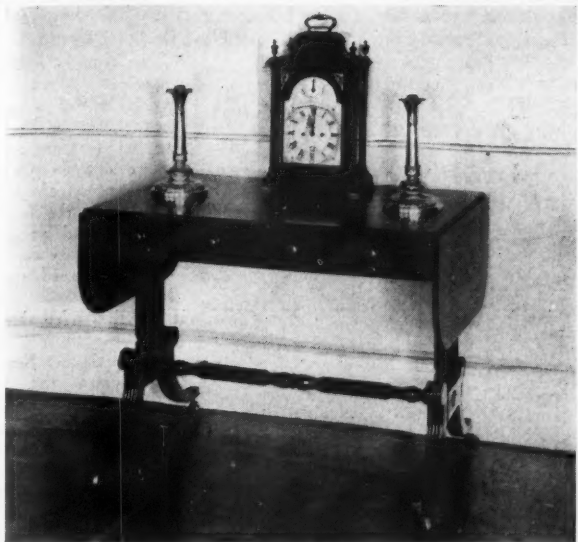


M'Kees of Pittsburgh. The striking similarity between the two designs suggests that there may have been a time when buttermaking was a ritual which demanded its special symbolism. Nowadays print butter is more likely to bear the cameo effigy of a cow — a pleasing means of reassuring the urban consumer as to the authenticity of its source.

494. ANTIQUES has published articles on old razors.† Now comes the

* See ANTIQUES, Vol. VIII, p. 360.

† See ANTIQUES, Vol. II, p. 261; Vol. XI, p. 372.



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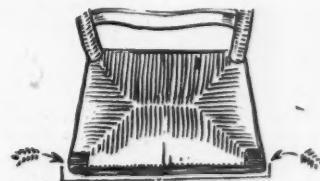
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A seat measuring 21"	5.75
A seat measuring 22"	6.25
A seat measuring 23"	6.75
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razor box. The two accompanying pictures and the following comment upon them are from Clifford W. Ashley of New Bedford, Massachusetts.

The two New England razor boxes herewith illustrated I found in southern Massachusetts—the plain one in Westport and the carved one in Chatham. The first was obtained directly from the family in which it had presumably originated. They were Quakers. The carved specimen came from a dealer who said it had descended through a Barnstable family.

In the simpler New England homes, the Sunday morning shave took place in the kitchen. The box served the double purpose of protecting the razor from the steam of cookery and splashing from the kitchen sink. It also provided a covering for an edged tool to which the more timid sex, in the good old days, gave as wide a berth as was possible.

The plain box is made from a solid piece of maple, hollowed out, and with a pine bottom added. The carved specimen is of birch, cut from the solid with the front face added. The latter originally had a hinged cover, indications of which are clearly shown in the reproduction.

These hanging boxes appear to be rare, although the shelf box with long front lid and a handle at one end is common. In general design, the plain box pictured quite strongly resembles the typical pipe box.

495. C. F. E., *South Dakota*, has sent us the following queries:

1. When were cut tacks first used?

2. When were gimlet-pointed screws first used?

3. When were steel spiral springs first used?

For assistance in answering these questions, we turned to Doctor Henry C. Mercer, as the one man we knew who could supply the necessary information. Doctor Mercer has very kindly offered the data here given:

I. CUT TACKS

All tacks were hand wrought, and none cut, before circa 1800. Their machine manufacture follows closely the manufacture of "cut nails," invented in the United States about 1795. Between then and about 1816 to 1820, cut tacks were made: *a*, by cutting the shank and hand-hammering the head in a vise (two operations); *b*, by cutting the shank and stamping the head at a single blow with a suspended block hammer worked by a treadle, in a separate machine (two operations); *c*, by cutting the shank and stamping the head at a single blow in a single machine (one operation). In the interval between about 1795 and 1816 to 1820 (before the use of steam), these machines for making tacks were worked first by hand or foot power and then by water power. No doubt, even now some specimens could be found and dated. But the evidence shows that process *c* was not considered successful and did not supersede processes *a* and *b* until the date 1816 to 1820 above noted. According to J. L. Bishop's *History of American Manufactures*, single operation tack machines (process *c*) at Abington, Massachusetts, in 1815-1816, made and sold a hundred and fifty million card tacks. In 1816 he says that Jesse Reed, son of the cut-nail inventor, Ezekiel Reed, had a successful single operation tack machine, at Pembroke, Massachusetts, where he sold six others. Doubtless in the interval above named, there were other claimants and other tack machines. But Bishop brags so for his country that it is often uncertain whether a described machine got into general use or only represents the claim of a patentee.

Detailed notes on this subject are to be found in a pamphlet called the *Dating of Old Houses*, now on sale by The Bucks County Historical Society, Doylestown, Pennsylvania, and obtainable by writing to the Curator, Horace M. Mann.

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2. GIMLET-POINTED SCREWS

Before the latter part of the nineteenth century, gimlet-pointed screws to engage wood, rather than metal, were very rarely used, and very rarely noticed by writers. Nevertheless they were made and were sometimes used on gunstock plates, wrought hinges, and cabinetwork, and might probably, with a great deal of trouble, be traced back on dated objects into the Middle Ages.

In the early seventeenth and eighteenth centuries three methods of making these screws are described, with illustrations and by inference, in 1724, by Jacob Leupold in the *Theatrum Machinarum Generale*, Folio Vol. I, as follows: *a*, by filing a round iron rod into a pointed spiral outright with a triangular file; *b*, by twisting a smooth iron rod into an ancient variety of the modern so-called "screwplate," namely, into two compressible sections of a threaded hole in a slab of steel, with the threads vertically fluted, so that they will sidecut metal, and so that, as the hole is funnel-shaped and the rod pointed, the pointed screw nail is produced in perfected form without filing; *c*, retouching by spiraling with a file. Cylindrical, blunt pointed metallic screws were made otherwise.

In 1772 Izon and Whithurst's British Patent for making the so-called "butt" door hinge out of castiron superseded the general use of wrought house door hinges; and, as these new hinges had to be fastened with wood engaging screws rather than clenched nails, an immense general demand for the former was at once created.

Following this, because the previously rare, but now common, wood engaging screws, could not be quickly enough made by the old filing or twisting processes above named, all wood engaging screws thereafter, with a few exceptions, were made in a *turning lathe*, called the "screw lathe," which, in its simplest form, was first described and illustrated in a drawing by Leonardo da Vinci in 1500 and, thirty or forty years later, in a very complicated apparatus, probably too expensive for general use, by Jacques Besson, in France. Besson's lathe, however, appears to have been chiefly employed in woodworking, and although it is said to have made pointed screws, the evidence shows that between 1772 and the late eighteenth century, while modern improvements were being made upon these old screw lathes, no screw lathes could make a pointed wood engaging screw until 1846, when Sloan's American Patent produced an apparatus that would point a metallic screw or make at a single operation the so-called "gimlet screw," generally of the flat, slit-topped, countersunk variety.

The evidence further shows that Sloan's Patent so suddenly and universally superseded these lathe-made blunt screws which would not twist into wood without a previously bored or punched hole, that a pointed door-hinge screw, if the original screw used in a house, will date the house after 1846.

On the other hand, two of the most remarkable Roman specimens in existence prove that the Romans could make and did use the gimlet screw. The first of these is the prolongation of an iron bracket in a pulley attachment to a Roman well bucket of the first or second century A.D. and now on exhibition at the Saalburg Roman Museum at Homburg vor der Hohe, Germany. It is very rusty but seems to have been made outright with a file. The other specimen is at the City Museum, Reading, England, and was dug up, about 1890, with a hoard of Roman iron tools, at the Roman Town of Caleva, near Silchester. It appears to have been entirely made in a screw plate.

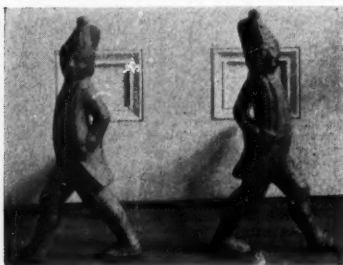
3. SPIRAL STEEL SPRINGS

Doctor Jacobi, director of excavations at the Saalburg, in *Das Römerkastell Saalburg*, Homburg, 1897, p. 473, Fig. 75, Nos. 14 and 15 F, illustrates, in two minute woodcuts, spiral springs (possibly Roman) excavated at the Saalburg; but his brief note, in which he says the Romans knew the spiral spring, leaves us in doubt as to whether these illustrations might not be restorations guessed at, or drawings to explain mediaeval screws.

Doctor F. M. Feldhaus, in his very valuable *Technik der Vorzeit*, says that spiral springs, probably of steel, first appear in locks about 1400, and, in 1429, in clocks. He illustrates in Figure 300, following his article on the word *Feder* (spring), sub-heading *Spiralfeder*, drawings of spiral springs, c. 1500, by Leonardo da Vinci.

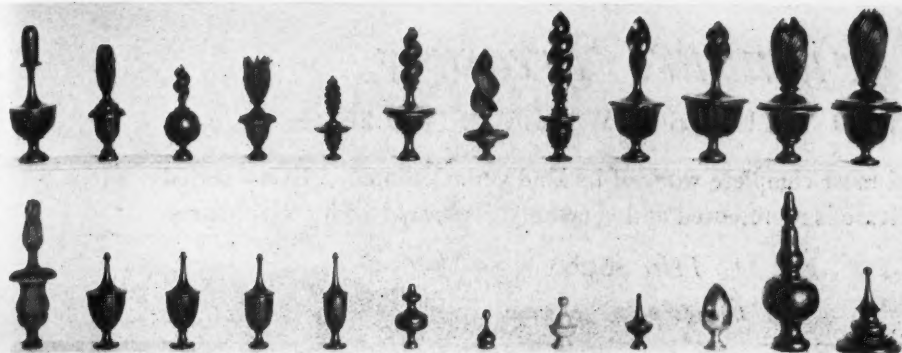
This very instructive and highly important dictionary of tools and industries which should be in the possession of every museum or student of antiquities, can be obtained direct from Doctor F. M. Feldhaus, Tempelhof Sachsenring 26-27, Berlin, Germany, who still has a few copies.

496. J. H. E., *New York*, sends a photograph of a pair of Hessian andirons which he believes to be the real thing. In any event, they came



from a very old house, where they were taken so much for granted as to be used as supports for a flower box on the lawn, until some charitable person informed their owner that such exposure of cast-iron Teutonic soldiers was liable to lead to their speedy disappearance.

Now Hessian andirons are common enough. Ten years ago, half the iron foundries appear to have been manufacturing them. In consequence, their popularity has dwindled. But does anyone know when and where the first of these smart little marching figures were turned out, and whether there is any sure means of differentiating the old ones from their innumerable successors? Many readers of this department will appreciate enlightenment.



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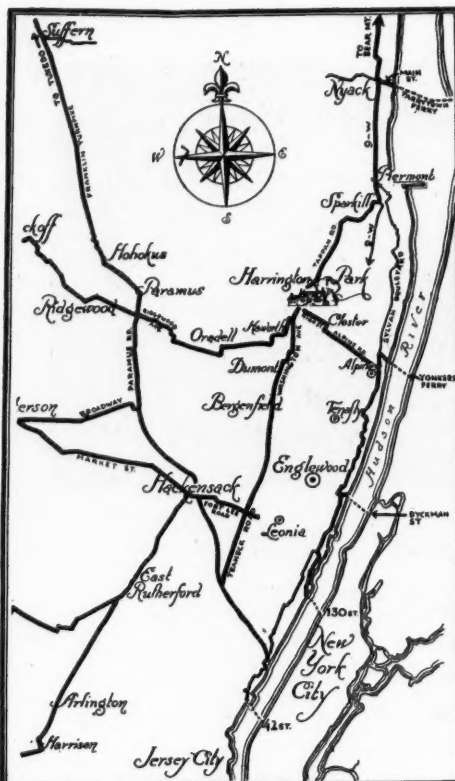


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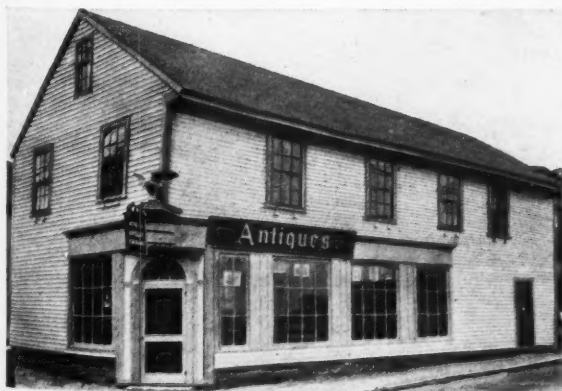
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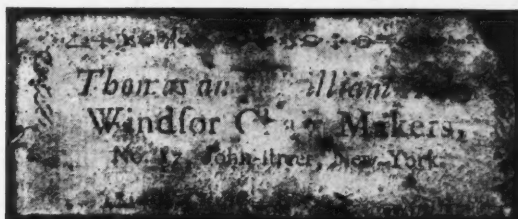
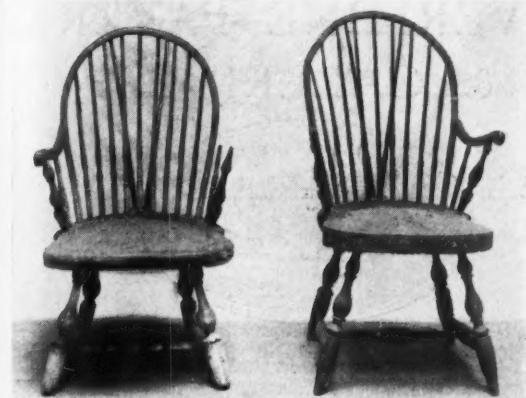
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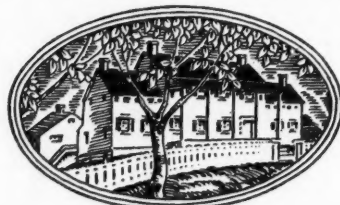
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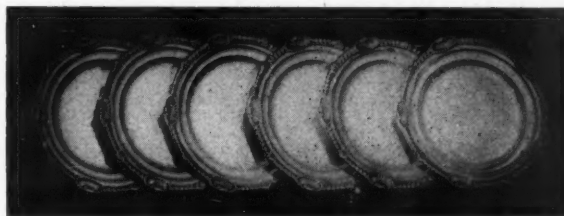
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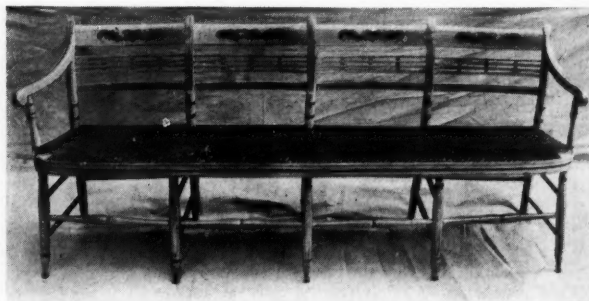
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Closed August 1 to September 15



AMERICAN SHERATON BENCH

HALL'S ANTIQUE STUDIO

396 Delaware Avenue

Buffalo, New York

Telephone: TUPPER 9669

TWIN GABLES

Kings Highway

EAST SANDWICH, MASSACHUSETTS

EARLY PINE CUPBOARD
SIX EARLY WINDSOR CHAIRS
FINE TAVERN TABLE
WELSH DRESSER
MAPLE DESK

COPPER LUSTRE, SILVER LUSTRE,
COLORED GLASS, OLD IRON PIECES

HYANNIS TWIN GABLES

558 MAIN STREET

HYANNIS :: MASSACHUSETTS

HEPPLEWHITE SOFA
SHERATON SIDEBORD
CURLY MAPLE DESK
PINE REFECTORY TABLE AND BENCHES
SIX HITCHCOCK CHAIRS

Lowestoft :: Pewter :: Glass :: Hooked Rugs

Antiques and Old Glass

Including: Lamps, banjo clock, grandfather clock, mirrors, tables, secretaries, desks, chairs, dolls, lanterns, Sandwich glass, pair of flintlock pistols, hooked rugs, cameo pins, flip glasses, lustre ware, Godey prints, melodeons, flasks, colored glass, pewter, finger bowls, and many other interesting articles.

CHARLES E. COMINS

One East Main Street

WARREN, MASS.

On Boston Post Road

SHOP OPEN AFTERNOONS AND EVENINGS



QUEEN ANNE
TABLE

Gray marble
top, mahogany
base. Length 45
inches, width 23
inches, height 32
inches

W. L. PARKER

RICHMOND

*19 West Main Street
One block east of Jefferson Hotel*

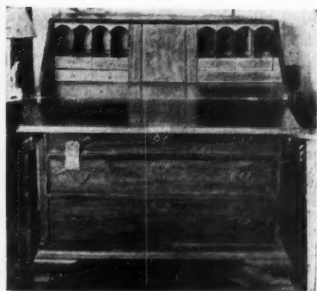
VIRGINIA

BOTTLE HILL TAVERN

MADISON

Telephone, 52

NEW JERSEY



*Pennsylvania
Desk (c. 1760)*

with fluted inset corner
columns and ogee
bracket feet. The cabi-
net drawers and door
show an unusual and
attractive inlay.

RAY PAIOFF

AMERICAN ANTIQUES

Rare hooked rugs sold and restored

WHOLESALE

RETAIL

24 WEST 8TH STREET
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FRANK W. BARTON
President

Telephones:
RICHMOND 3166 and 3167

Hooked Rugs

NOW HEADQUARTERS FOR HOOKED RUGS IN THE UNITED STATES

No question about it. We are glad to send selections any-
where on approval to all responsible parties. We are also
receiving numerous collections of antique furniture, old
glass, coverlets, quilts, etc. Dealers write for our special
proposition to the trade.

NEW ENGLAND SALES ASSOCIATION, INC.
222 State Street, BOSTON, MASSACHUSETTS



Rare pine paneled, arch-door built
in corner cupboard, H hinges, have
wall strips and molding, 45 inches
wide, 8 feet high and extra panel to
make 9 feet. Thirty other corner
cupboards.

Private Sales Service

Slant-top desks, wood settees, clocks,
bureaus, beds, blanket chests, chairs,
miscellaneous articles. Photographs
on request. Reasonable prices.

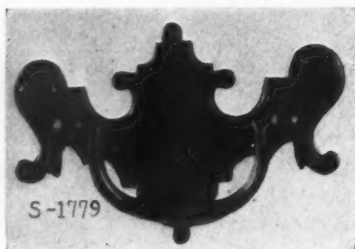
J. T. HARBOLD

Dallastown

Pennsylvania

6 miles off Lincoln Highway, York, Pennsylvania

QUALITY BRASSES IN QUANTITY



We are particularly well equipped to supply brasses for the manufacturer of reproduction furniture as well as for the collector and dealer in antiques. We use the hand methods of the old-time craftsmen and we duplicate antique colors front and back. And above all, our prices are very reasonable. We invite your order.

THE BEEBE COMPANY
338 YORK STREET NEW HAVEN, CONNECTICUT

Antiques
and
Decorations

American
and English
Interiors

CATHERINE CHASE

31 CLINTON STREET
BROOKLYN NEW YORK

An English Pie Crust table with claw feet — and in good condition.

An American Sheraton sofa of beautiful lines and delicate inlay, finely reeded arms and four reeded feet.



CIGAR STORE INDIAN SQUAW

Four Curly Maple Hitchcock Chairs.
Six-legged Curly Maple Drop-leaf
Table, large size.

*Furniture • China
Glass • Pewter
and Old Iron*

At the Sign of the Coach

ISABEL HOUGHTON GLATFELTER
G. V. GLATFELTER
29 Northampton Road, Amherst, Massachusetts

ELIZABETH DICK

*We will be closed
during August*

34 WEST 8TH STREET
NEW YORK CITY

The Treasure Chest *English Antiques*

4 OCCOM RIDGE :: HANOVER, NEW HAMPSHIRE

THREE recent months in England have enabled me to collect, at the source, a distinctive assortment of English antiques such as appeal particularly to American taste. The charm and accessibility of the college town of Hanover plus the attractions of my shop will repay an early visit.

LOUISE PORTER CARLETON

Ed.

WHITNEY

Antiques

*genuine colonial furniture & odd pieces
bought, sold, repaired or refinished*

East Taunton Mass.
1150 Middleboro Ave. Phone Taunton 735-22
"The Maples"



S. ELIZABETH YORK

MATTAPOISETT MASSACHUSETTS
Telephone, MATTAPOISETT 143

For a general list we refer you to the June issue of ANTIQUES. In addition we offer the following:

Curly maple Duck-foot dining table
Curly maple Chippendale dining table
Curly maple breakfast table
2 Curly maple snake-foot candle stands
Curly maple chest of drawers
2 Swell-front bureaus
Set of curly maple chairs
One serpentine-front fireside seat

Several long fireside benches with rose carving, etc. One has original needlework top, beautifully done and in fine state of preservation. Also many new additions in small pieces for collectors, such as glass, china, etc.

Mrs. Mary D. Walker

ON THE HARBORSIDE AT MARION

CHOICE ANTIQUES

*China • Glass • Rugs
Old Ship Lanterns • Ship Bells • Prints
Furniture • Ivories*

AND MUCH ELSE TO INTEREST THE COLLECTOR

Front Street and Wareham Road MARION, MASS.

HOOKED RUGS TO THE TRADE

*Large Assortment in Rare
Designs and Colors*

SPECIAL LOW PRICES

FOREIGN ANTIQUES, Inc.

23 West 38th Street

New York City

WE MUST MOVE

Our building is to come down with the starting of work on the auto circle at our corner. This finds our store (one of the largest antique stores in Boston) crowded to the limit with real antiques both English and American (NO EMPIRE or VICTORIAN).

We think it much better to make substantial reductions now and sell gradually rather than to rush at the last moment.

Our old dealer customers who have found our prices in the past so acceptable will get real pleasure out of our new prices.

If you have never traded with us, our thirty years of honest dealing is your protection.

We do what we say

SHAY ANTIQUES, INC.

181-183-187 Charles Street

359-361 Cambridge Street

Boston, Massachusetts

(Corner of Charles and Cambridge Streets)



WALNUT BED

I AM LOCATED IN
ONE OF THE OLDEST
CITIES WHERE

AMERICAN
ANTIQUES

ARE STILL TO BE
FOUND AT REA-
SONABLE PRICES

More than 500 pieces
of furniture in stock

L. P. AARDRUP

341 N. QUEEN STREET
LANCASTER, PENNSYLVANIA

ONE of the FINEST
STOCKS of GENUINE
ANTIQUES
in NEW JERSEY

BAYONNE ANTIQUE SHOP

151 WASHINGTON STREET

:: ::

NEWARK, NEW JERSEY



American ANTIQUES

MY MONTHLY LIST, gladly sent on request, includes many rare finds in historical flasks, prints, glass, pewter, lustre, cup plates, etc., reasonably priced

FURNITURE

Refinished and in the Rough

RUTH WEBB LEE

89 SOUTH MAIN STREET, PITTSFORD, NEW YORK

(Near Rochester)



MATCHLOCK GUN	\$25.00
Colt revolver flask	5.00
VOLCANIC PISTOL	25.00
Deringer pistol	17.00
4-BARREL FLINT PISTOL	75.00
Pair of French flint pistols	55.00

New catalogue, 380 pages, illustrated, at 50 cents, shows medals, powder horns, swords, pistols, muskets, model cannon, etc.

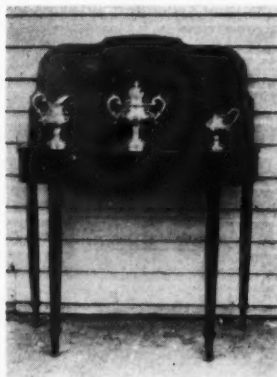
FRANCIS BANNERMAN SONS

Free Museum and Salesrooms

501 BROADWAY

ESTABLISHED 1865

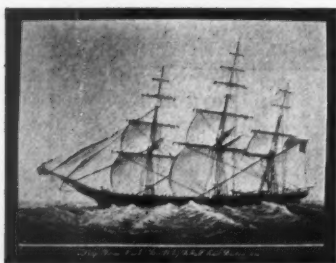
NEW YORK CITY



REEDED-LEG SHERATON
CARD TABLE
and
SOME PHILADELPHIA SILVER

Come and see our
stock. One visit is
better than a dozen
letters

FRANCIS D. BRINTON
OERMEAD FARM
WEST CHESTER, PENNSYLVANIA



GAME COCK — built by Samuel Hall in 1850. One of the first clipper ships built in New England.

Send for C-4 circular illustrating the three subjects in the series

American Clipper Ships

Reproductions of water colors, by A. C. Edwards, of *Game Cock*, *Flying Cloud*, and *Westward Ho*. Color surface about 19 x 25 inches. Price \$12.00 each, unframed.

Framed in simple black and gilt, (copy of an old Salem pattern) \$20.00. With gilt frame and painted glass mat, \$30.00.

FOSTER BROTHERS

ARLINGTON, MASS. and
4 PARK SQUARE, BOSTON

P. G. PLATT

MARY M. PLATT

CHIPPENDALE CHAIRS

MAY BE SEEN
IN VARIETY
AT

LONG LANE

WALLINGFORD

PENNSYLVANIA



FRENCH ANTIQUES
Mainly XVIII Century
and
REPRODUCTIONS

Occasional Furniture, Mirrors, Clocks, Bronzes, Porcelains, Terra Cotta Busts, Engravings, Water Colors, Paintings, etc. Rare Books in fine bindings, Autographs of Celebrities, etc.

Member of Antique & Decorative Arts League

E. F. BONAVENTURE, Inc.

536 MADISON AVENUE

NEW YORK CITY

PORTSMOUTH :: NEW HAMPSHIRE
Settled 1623

ANTIQUES

Furniture, Ship Models, Hooked Rugs, Glass, etc.

I have been selling antiques from the same location for thirty-five years and handle only genuine American pieces, and I guarantee every one.

J. L. COLEMAN

217 MARKET STREET, CORNER OF DEER STREET
Branch: 157 MARKET STREET

COME DOWNTOWN

Colonial and Reproduction Furniture

Old Silver : Brass : Copper

Antique Glass : China : Pewter Ware

Rare Prints

Fireplace Equipment

RUSHMORE GALLERIES

INCORPORATED

29 MURRAY STREET

NEW YORK CITY

Northeast Corner of Church Street

Successor to

KEELER ART GALLERIES

Well-known in downtown New York for over half a century
Telephone, CORtlandt 0078



NOTICE

OWING to the death of Mrs. Martha Morgan, all of the stock on hand is to be sold at greatly reduced prices. This is a rare opportunity for you. Many exceptional pieces are here in furniture, glass, china, and the like.

MARTHA MORGAN

847 Lexington Avenue
Near 64th Street

:: :: NEW YORK CITY
Telephone, RHINELANDER 7424

GEORGE W. REYNOLDS

1742 M STREET N. W.

WASHINGTON, D.C.

Rare and Beautiful Old Pieces
Reasonably Priced



YACOBIAN BROS., Inc.

Wholesalers of

HOOKEED RUGS

at exceptionally low prices. Also choice pieces for decorators and collectors.

We offer to every customer a personal service of life-long experience in selecting rugs to meet all demands, which may be sent on approval when accompanied by references.

Established 1904

280-282 DARTMOUTH STREET
BOSTON, MASSACHUSETTS



Antiques of Distinction

124 SOUTH STREET PROVINCE ARMS SHOP
PITTSFIELD 25 LEWIS STREET
MASSACHUSETTS HARTFORD, CONN.

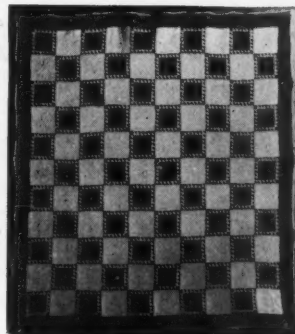
MISS L. O'HERRON
MR. H. ALEXANDER REDFIELD



MAPLE HIGHBOY
MADE IN PHILADELPHIA
BEAUTIFUL GRAIN
AND COLOR
FEET RESTORED
HANDLES NOT ORIGINALS

SHARSWOOD & ROBSON
Farmholme
STONINGTON, CONNECTICUT

*T*HIS is a Virginia quilt in blue and white. The white square was solidly quilted by an expert needle woman. It is in fine condition and unfaded. A rare piece. Photo on application. Other nice old quilts.



CURIOSITY SHOP

W. H. WILKINSON, *Proprietor*
1901-11 Main Street Kansas City, Mo.

Mrs. CORDLEY will be abroad during the summer months — in England and on the Continent — accumulating an interesting collection for her clients. The shop will remain open, except for the month of August.

Mrs. Cordley

ANTIQUES ONLY
1319 CONNECTICUT AVENUE WASHINGTON, D. C.
OPPOSITE THE BRITISH EMBASSY

ARE YOU PLANNING AN AUCTION?

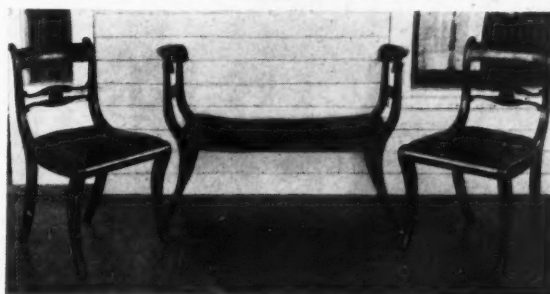
For many years now Wm. K. MacKAY Co. Inc. have been the leading auctioneers in New England. They will be glad to consult with you regarding the holding of an auction sale anywhere in New England.

Antique Sales a Specialty Appraisal for all Purposes

Wm. K. MacKAY Co. Inc.

Auctioneers and Appraisers
7 Bosworth Street (Telephone Liberty 3194) BOSTON, MASS.

HONEST OLD AMERICAN PIECES
Including a shaded sapphire blue knob-stem wine glass, and various other things.



ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST, — NEW YORK Telephone, 412-J CORNING
ON TRAILS TO FINGER LAKES AND NIAGARA FALLS

MRS. M. B. COOKEROW

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BUY TODAY
WHILE ANTIQUES ARE CHEAP
THINK OF THE PRICES
FIVE YEARS HENCE

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PENNSYLVANIA

VISITORS ALWAYS WELCOME

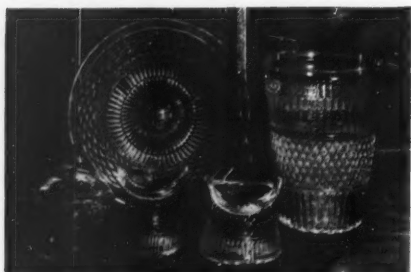
at

H. Stone's Antique Shoppe

303 CAMBRIDGE STREET
BOSTON, MASSACHUSETTS

*Also at the Summer Shop
which is now open*

542 MAIN STREET HYANNIS, MASSACHUSETTS



GOOD COLLECTION OF THREE CONTACT MOLD GLASS
ALL IN PROOF CONDITION

Just In

Curly maple highboy, curly maple slant-top desk, pair of rare colored silhouettes. Set of six Westward-Ho sauces, pretty toilet sets. Send for special summer list.

JEMIMA WILKINSON ANTIQUE SHOP
DUNDEE NEW YORK
FLORENCE W. UPSON

For August —

THE COLONIAL SHOP

22-24 NORTH WATER STREET

NEW BEDFORD, MASSACHUSETTS

Located diagonally across from the Whaling Museum

Offers —

Alabasters, so much used now for lamps; small tables of every description; dining tables of maple or mahogany; beds, every kind, including the spooned or cottage type; chests of drawers, mahogany, maple, pine; sofas, two of the early draped type and many mahogany ones; two early Windsor tables; desks, several, including a very small one and also three pine ones; secretaries, mahogany, also a maple one; a rare Chippendale card table of maple; a Duncan Phyfe sewing table; china, glass, ironry, tole ware, shawls, fabrics, coverlets, everything your heart could desire.

THE COLONIAL SHOP

22-24 North Water Street

NEW BEDFORD, MASSACHUSETTS

Open all the year

TWIN GATEWAY

BUZZARDS BAY, MASSACHUSETTS

On the main Cape Cod Highway

Open during the summer

W. W. BENNETT, Proprietor

EDWARD C. FORD

Telephone, MARSHFIELD 259

CARESWELL SHOP

MARSHFIELD
MASSACHUSETTS

Visitors are cordially invited to visit this shop. Whether you buy or not does not matter. I simply want you to see for yourself the quality of antiques that are sold here.

*Next to the Historic Winslow
House and only a short distance
off Route 3-A*

Antiques

and Paintings

CURRIER & IVES PRINTS



RENWICK C. HURRY

7 EAST 54TH STREET

NEW YORK CITY

See Americana First

LAST AND ONLY
AT THE

TOWNSEND-SWEETSER HOUSE
LYNNFIELD CENTER MASSACHUSETTS
SAMUEL TEMPLE

The CAMDEN ANTIQUE SHOPPE

JAMES F. IANNI, Proprietor

315 VINE STREET

CAMDEN, NEW JERSEY

*Located five blocks from the Delaware River Bridge
and only fifteen minutes from Philadelphia City Hall*

Here you will find, always, some rare pieces of early American furniture, glass, china, and paintings. I also have ten rooms full of Empire and Victorian furniture.

It will pay all dealers to call on me as I sell at wholesale only. My prices are the lowest because my overhead is low. Try me once and you will come again.

If you cannot call, have your name put on my mailing list for circulars which I send out on the first and fifteenth of each month.

Located now at

315 VINE STREET

CAMDEN, NEW JERSEY

FYSCHÉ HOUSE

REOPENED for 1929

SPACIOUS homestead delightfully arranged in early American furniture and utensils. Our storage rooms show collections of pieces in the rough.

Direct Route to Quebec and Lakewood

224 MADISON AVENUE, SKOWHEGAN, MAINE

JOHN L. FYSCHÉ, Proprietor

Watch for sign — FYSCHÉ HOUSE

MRS. CLARK'S SHOP

NEW BEDFORD and BUZZARDS BAY

The HALF MOON INN

On the STORM KING HIGHWAY

Between Cornwall and West Point, New York

Lunch • Tea • Dinner • Supper

TEA GARDEN

This month we have received from a friend in England the most fascinating collection of small antiques: little chairs and tables, prints, embroideries, boxes, china, mirrors, odd things for fireplaces. These things are just different enough from American objects of the same kind to be quite refreshing to the satiated haunter of antique shops.

And the prices are surprisingly moderate

Telephone, Cornwall (N. Y.) 139

Reseat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself and at practically no expense.

It is not necessary to wade in the marshes, nor to buy real rush. Our FIBRE RUSH will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing furnished upon request.

Our prices are:

5 pounds 75c per pound
10 pounds 50c per pound
50 pounds 20c per pound

About 2½ pounds per seat required
Kindly remit with order to save time

NATIONAL PATENT REED SALES COMPANY

DREXEL BUILDING

:: ::

PHILADELPHIA

Competently Restored When Sold; Before That, in the Rough

Antique furniture and woodwork bought and sold. Your own antiques repaired and upholstered, matched if you wish. Special detail work.

A. WILLIAMS

56 Ossining Road

PLEASANTVILLE, NEW YORK

TELEPHONE 211

G. & A. H. OSWALD'S
ANTIQUÉ SHOP

In "The Heart of The Berkshires"

A GENERAL LINE
OF ANTIQUES

Come and see us

11 LINDEN STREET

::

PITTSFIELD, MASS.

Near the Maplewood Hotel

WE WANT TO BUY

Lithographs by

N. CURRIER,
CURRIER & IVES

DESCRIBE FULLY WHAT YOU WISH TO OFFER

THE OLD PRINT SHOP, INC.

150 LEXINGTON AVENUE

NEW YORK

Successor to E. Gottschalk

Harry Shaw Newman

Early American Furniture

of quality, in quantity, at prices that are fair. Our policy to buy the best, wherever and whenever we see it, and to price it right, has built our business.

Three floors of

FURNITURE

PORCELAIN

PRINTS, ETC.

CAPOZZI & AGRIPPA

591 & 643 LEXINGTON AVENUE

NEW YORK CITY

RICHARD WALN WILLS Collector

THIS MONTH'S BARGAIN IS

A WALNUT HIGHBOY

WITH RESTORED BASE OF OLD WOOD

\$175.00

The price will not pay for the restoration by an expert mechanic such as the one who finished this one and the brasses are the best reproductions that could be found. NEVER AGAIN AT THAT PRICE.

11 Ridgway Street

MOUNT HOLLY

NEW JERSEY

THE FLAG WALK

MAPLE DESKS

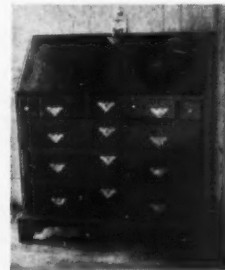
MAPLE AND MAHOGANY

CHESTS

STRETCHER DESK

SILVER LUSTRE PITCHER

EARLY GLASS



MR. & MRS. HAROLD J. STAPLES
HARRISON, MAINE

Waterford Road, two miles from North Bridgton or Harrison

What You Want and What You Don't Want



UMAN nature may not be subject to change; but human interest is variable. Once a collector, always a collector; but not necessarily of the same things.

Have you, by chance, various early purchases of antique glass, china or furniture — once prized but no longer of vital interest to you? Perhaps you have them stowed in your attic, perhaps you are paying for their storage in a warehouse.

Why not turn them over to someone else at a fair price and have the money for something that appeals to you today?

Have you, among your cherished rarities, some duplicates that you would part with, if, by so doing, you could fill here and there a disturbing gap?

Why not exchange with someone else who is in a similar position?

Have you reached the point where you would rather have a police dog than grandmother's hooked rugs?

No doubt someone has a dog which has eaten so many rugs that the owner would consider such a transfer extraordinarily appropriate.

Are you trying to piece out a set of plates; are you hunting for a bottle stopper; is there some out-of-print book that you would like to possess? The needle in the haystack is not harder to find — particularly when there are so many haystacks.

To find the needle, it is best to use a strong magnet. For anything else try the CLEARING HOUSE of ANTIQUES. It works like a magnet; but exerts a more universal pull.

The CLEARING HOUSE of ANTIQUES is recommended primarily to the use of private individuals who own articles which they wish to sell or to exchange; or who are seeking items not readily obtainable from usual sources. Such advertisements usually obtain more assured response where the name and address of the advertiser is appended. But key numbers may, of course, be used, and ANTIQUES will forward letters sent in its care.

The charge for a CLEARING HOUSE advertisement, for each insertion, is fifteen cents per word, the name and address of the advertiser being counted as one word. The minimum charge for a complete advertisement is \$1.50, payable before publication. On request, the Advertising Department of ANTIQUES will prepare or edit copy. Advertisements must be received before the 15th of any month in order to appear on the first of the month following.

The CLEARING HOUSE of ANTIQUES has brought profit and satisfaction to many hundreds of its users. What it has done for others it can do for you.

ANTIQUES, *Advertising Department*

468 Fourth Avenue

❖ ❖ ❖

New York City

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$1.50. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the fifteenth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 468 Fourth Avenue, New York City.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Please note that the magazine ANTIQUES has moved to 468 Fourth Avenue, New York City.
All Clearing House advertising and answers to box numbers should be addressed there.

WANTED

AMERICAN SILVER: MUGS, TANKARDS, beakers, cups, porringers, teapots, coffee pots, pitchers, etc., marked by Colonial silversmiths. No. 149.

CURRIER & IVES LITHOGRAPHS. Describe accurately and quote all subjects, giving sizes, dates, exact titles, condition. ANTIQUARIAT, 1532 Wabash, Kansas City, Missouri.

EARLY AMERICAN FLASKS, RARE IN type or color, especially violins and portrait flasks; give full description and price. I. B. Post, 279 Maywood Avenue, Maywood, New Jersey.

PRINTS AND LITHOGRAPHS BY CURRIER & Ives, N. Currier, Sarony & Major, Bufford, and others. Engravings by A. Doolittle. The highest prices paid. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

PRINTS, PICTURES, POSTERS, HANDBILLS, letters on Chicago, Abraham Lincoln, railroads, etc. M. A. DICKE, 808 Washington Street, Evanston, Illinois.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMEN, Metuchen, New Jersey.

I WILL BUY OLD PAMPHLETS, BROADSides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

I AM SEARCHING FOR AN OIL PAINTING of an officer of the American Revolution. Will appreciate full description with photograph and price on all offerings. WILLIAM C. LORING, Wayland, Massachusetts.

PRINTS OF ENGINES OF RICHARD NORRIS and Sons. Drawn by L. Haegg, Philadelphia. Printed in colors by A. Brett. Mrs. FRANCIS CROWNINSHIELD, Marblehead, Massachusetts.

MAPLE FRAMED MIRROR. Currier & Ives, Fillmore, thirteenth president. O. W. MILLS, Newtown, Connecticut.

CURRIER & IVES AND N. CURRIER PRINTS of interesting or rare subjects. Paintings by A. F. Tait and G. H. Durrie. Also copper engravings around 1800 of famous Americans. Views of American cities. Railroad prints. Please state: Title, size, condition and price. No. 160.

VERY LARGE ANDIRONS, CONNECTICUT and Yale pictures and documents. Pewter sand shaker, hourglass, pewter coffee urn, knife boxes, Cape Cod lighters, pewter candlesticks. WHITLOCK'S BOOK STORE, Inc., 219-221 Elm Street, New Haven, Connecticut.

WANTED WORK REPAIRING OLD HOOKED rugs. Mrs. GUNN, 313 Washington Street, Dorchester, Massachusetts.

FOR SALE

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The Subscription Department of ANTIQUES

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COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

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CONNECTICUT

DARIEN: *MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

GREENWICH: *MITCHELL'S AUCTION ROOMS, 171 Greenwich Avenue. Auctioneer.

HARTFORD: *PROVINCE ARMS SHOP, 25 Lewis Street.

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*W. S. BEEBE CO., 338 York Street. Reproduction of old brasses.

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

THE SUNRISE SHOP, 148 York Street.

WHITLOCK'S BOOK STORE, INC., 219-221 Elm St.

NEWTOWN: THE BARN ANTIQUES, Hawleyville Road.

NORWALK: *SILVERMINE TAVERN AND GALLERIES.

RIDGEFIELD: THE NOOK, Norwalk Road.

STONINGTON: *SHARSWOOD AND ROBSON, Farmholme.

WESTPORT:

*MARION BOOTH TRASK, 18 Compo Road.

WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

IOWA

OTTUMWA: MISS HESTER S. WARDEN, 109 West Main Street.

MAINE

AUGUSTA: MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.

BANGOR: THE THREE GABLES, 204 Broadway.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

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FARMINGTON: H. C. PEARSON, Brick House, Wilton Road.

HARRISON: *THE FLAG WALK, Mr. and Mrs. Harold J. Staples.

OGUNQUIT: *THE SHOP OF THE TWO YOUNG MEN.

ROCKLAND: DAVID RUBENSTEIN, corner Main and Talbot Avenue.

SHEEPSKOT (Wiscasset): THE NELSON HOME-STEAD.

SKOWHEGAN: *FYSCHÉ HOUSE, 224 Madison Avenue.

WALDOBORO: *WARREN WESTON CREAMER.

YORK VILLAGE: *THE OLD VILLAGE ANTIQUE SHOP.

MARYLAND

BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street.

BEL AIR: BEL AIR ANTIQUE SHOP, ABRAHAM GREENBERG, Bond Street. General line.

MASSACHUSETTS

ACCORD: *QUEEN ANNE COTTAGE.

AUBURNDALE: *WAYSIDE ANTIQUE SHOP, 23 Maple Street.

BOSTON:

*NORMAN R. ADAMS, INC., 140 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*FINE ANTIQUE SHOPPE, 109 Charles Street.

*F. J. FINNERTY, 130 Charles Street.

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*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.

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*JORDAN MARSH CO., Washington Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and appraisers.

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*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.

*YE OLDE HOUSE, 39 Fayette Street.

*OLD VILLAGE ANTIQUE SHOP, 75 Chestnut Street.

*OX BOW ANTIQUE SHOP, 88 Charles Street.

*I. SACK, 85 Charles Street. Reproduction of old brasses.

*A. SCHMIDT & SON, 567 Boylston Street. Old and reproduction silver.

*SHAY ANTIQUES, INC., 181 Charles Street.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

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*MRS. CLARK'S SHOP.

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EAST TAUNTON: *ED WHITNEY, 1150 Middleboro Avenue.

FRAMINGHAM: *WALLACE NUTTING.

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HANSON: F. E. CUMMINGS, Washington Street, Cushings Corner.

HINGHAM: *DANIEL F. MAGNER, Fountain Square.

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*H. C. VALENTINE & COMPANY, 209 East Franklin Street.
*WILKINSON AND TRAYLOR, 504 West Main Street.

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WASHINGTON, D. C.

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*GEORGE W. REYNOLDS, 1742 M Street, N. W.

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ENGLAND

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G. H. CRAWFORD, 49 Bridge Street Row.
*G. H. FENNAH & COMPANY, God's Providence House.
*H. KENYON, THE OLD LECHE HOUSE, 21 Watergate Row.
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*THE OLD CORNER HOUSE, K. M. TOWNSHEND, Richmond, S. W.
*OLD WORLD GALLERIES, LTD., 65 Duke Street, Grosvenor Square.
PRESTON:
*EDWARD NIELD, 223 Corporation Street.
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IS YOUR NAME WRITTEN THERE?

Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques—important or unimportant—should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbuctoo and as friendly as Mount Everest.

If you are a dealer, send your check for \$15 now and take your place among your competitors for a six months' period.



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New York City

ENGLISH
EIGHTEENTH
CENTURY

WANTED

The better grade of antiques
such as:

Chippendale chairs, highboys, lowboys,
Hepplewhite sideboards, Sheraton side-
boards, tables, chairs, etc., for private
collection. Closed shop.

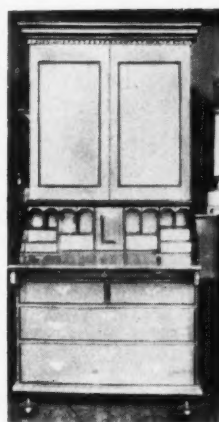
A. J. PENNYPACKER

PENNSBURG Montgomery County PENNSYLVANIA
Bell Telephone 18

You will find our spacious rooms a
delightfully cool place in which to
browse among antiques during these
summer months.

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DETROIT, MICHIGAN



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in
Cherry

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For the country house —
French provincial furni-
ture. And a full line of
accessories — copper,
brass, and pewter, mirrors,
lamps, and fabrics to ini-
tiate or to complete a
decorative scheme.



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BOOTH TRASK

18 COMPO ROAD * just off the Boston Post Road

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OGUNQUIT * * * MAINE

CHOICE ANTIQUES

LOWESTOFT HOOKED RUGS

ENGLISH and AMERICAN FURNITURE

AMERICAN GLASS and PEWTER

JUST ARRIVED FROM ENGLAND

Goods personally selected by me in May

Two sets of Georgian dining chairs. Pair of Chip-
pendale stools. A two-fold Chippendale screen. A
very small china closet. Charles the Second table
with sausage-turned legs and carved stretcher.
Several other unusual pieces.

Present stock much reduced to make room for this shipment

GERTRUDE B. CUSHING

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BOSTON, MASS.

Near Hotel Statler and Park Square
Telephone, LIBERTY 9556

Fine Mahogany
Early American Pine and Maple Furniture
Mirrors : Painted Chests
Rare Pennsylvania Pottery
Pitkin Bottles : Rare Flasks
Three-Mold Glass
Sheffield, Silver and Old Brasses
Historical China

Beautiful Homespun Linens : Samplers

UNUSUAL THINGS IN THEIR ORIGINAL CONDITIONS

In the shop of

MRS. ALBERT K. HOSTETTER

10 South Queen Street

LANCASTER, PENNSYLVANIA

HAVE YOU A SIGN ON YOUR SHOP FRONT?

Of course you have. But did you ever stop to consider whether you put it there for good reasons of your own, or because you unthinkingly followed universal custom? Obviously you have that sign because you know that it is a necessity in your business.

That Sign Is an Advertisement

Everybody believes in advertising to the extent of having a sign. Hence it seems very strange that anybody should disbelieve in doing everything possible to make people anxious to find that sign. For a sign which no one cares to look for is of very little value.

A Sign Unsought Means Goods Unbought

Complete advertising therefore consists in having a sign and in directing attention to it in such a way as to arouse interest, establish confidence, and develop the desire to seek the product which the sign marks and safeguards.

Make Your Sign More Valuable

Tell the readers of *ANTIQUES* about the things which your sign stands for; the special articles which you have for sale; your policy in collecting and selling; the facilities which you possess for finding particularly coveted items; the character and charm of your shop and its location.

Let Antiques Help You Do It

For those who wish it, *ANTIQUES* is always ready to prepare copy on the basis either of notes furnished by the advertiser or of a generally expressed preference. Advertisements prepared by *ANTIQUES* follow no set formula. Each one represents an attempt to interpret the dealer and the things which he offers for sale.

*Ask for more particulars to suit
your special needs*

ANTIQUES
468 FOURTH AVENUE

Advertising Department
NEW YORK CITY

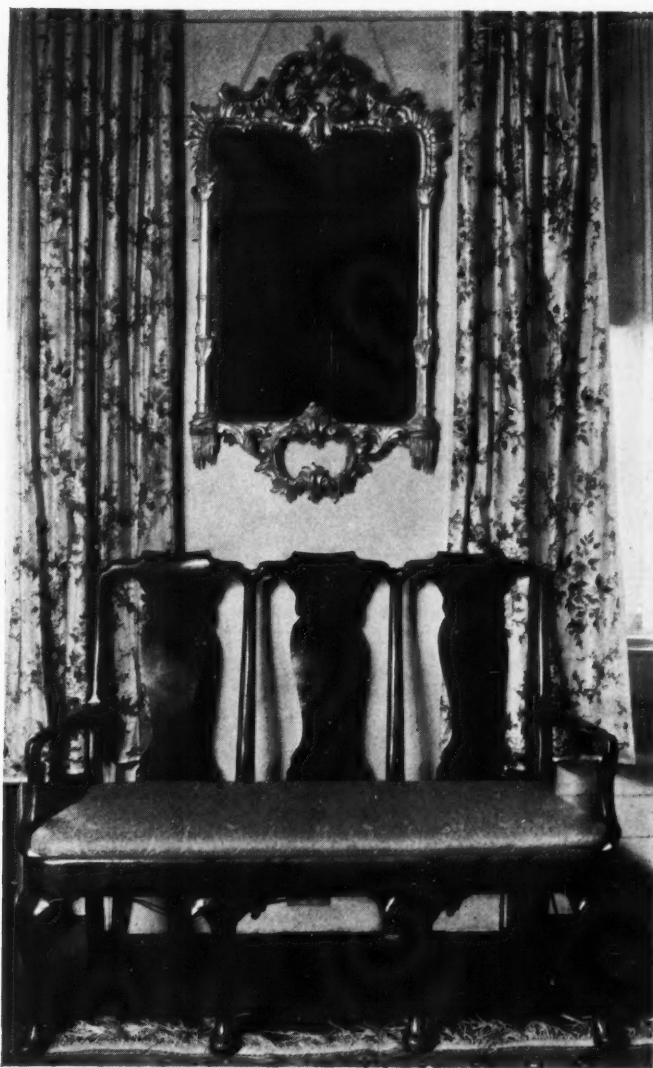


Old English Galleries

86 and 88 Chestnut Street

BOSTON, MASSACHUSETTS

Telephone, HAYMARKET 6466



ONE OF A PAIR OF CHIPPENDALE MIRRORS (*circa 1775*). Outside measurements: 4 feet x 26 inches. Mirror plate measurements: 30 inches x 22 inches.

QUEEN ANNE SETTEE IN SOLID WALNUT (*circa 1710*). Height of back from floor 3 feet, 3 inches. Height of seat from floor 18 inches. Length of seat 4 feet, 6 inches. Depth of seat 18 inches.

EARLY ENGLISH GLAZED CHINTZ HANGINGS.

ENGLISH ANTIQUES PERSONALLY COLLECTED IN THE BRITISH ISLES

FURNITURE :: MIRRORS :: PICTURES :: TAPESTRIES :: NEEDLEWORK
TEXTILES :: SILVER

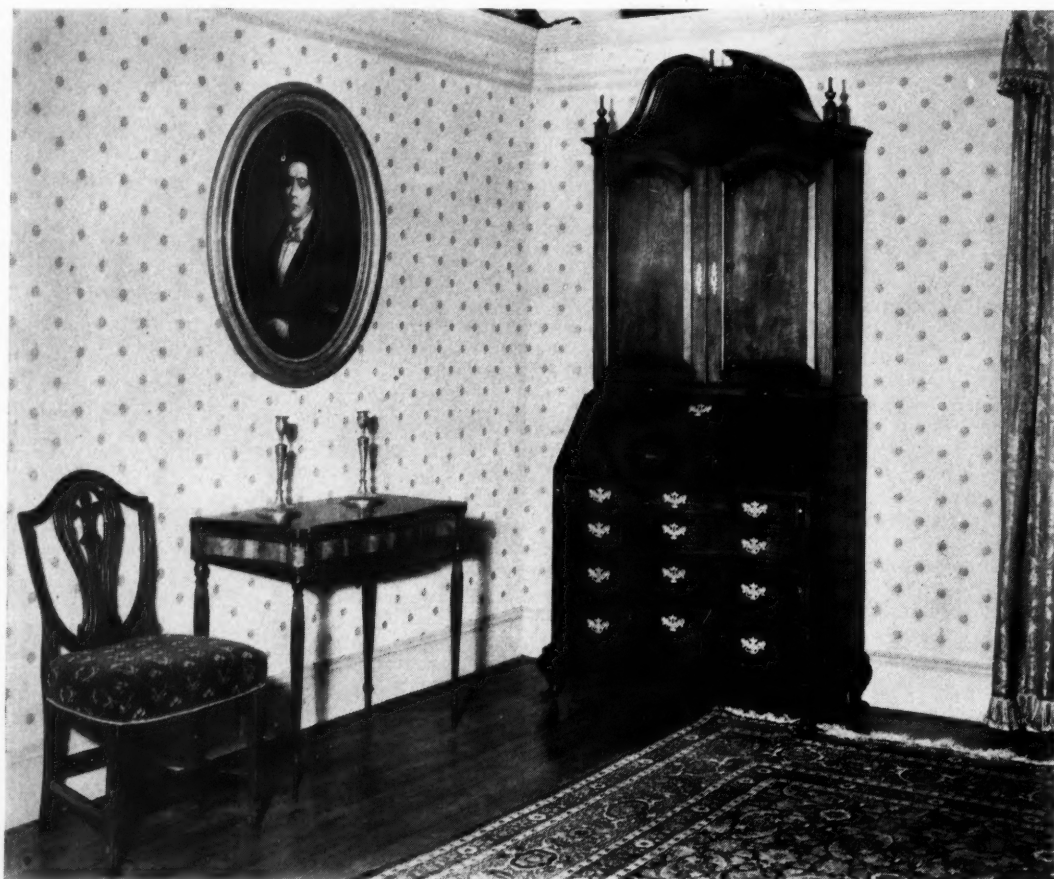
CHINA :: SHEFFIELD PLATE :: LUSTRE WARE :: GLASS :: PEWTER

FIFTH AVENUE AT
THIRTY-FOURTH ST.

B. ALTMAN & CO.

MADISON AVE. AT.
THIRTY-FIFTH ST.

TELEPHONE: MURRAY HILL 7000
NEW YORK

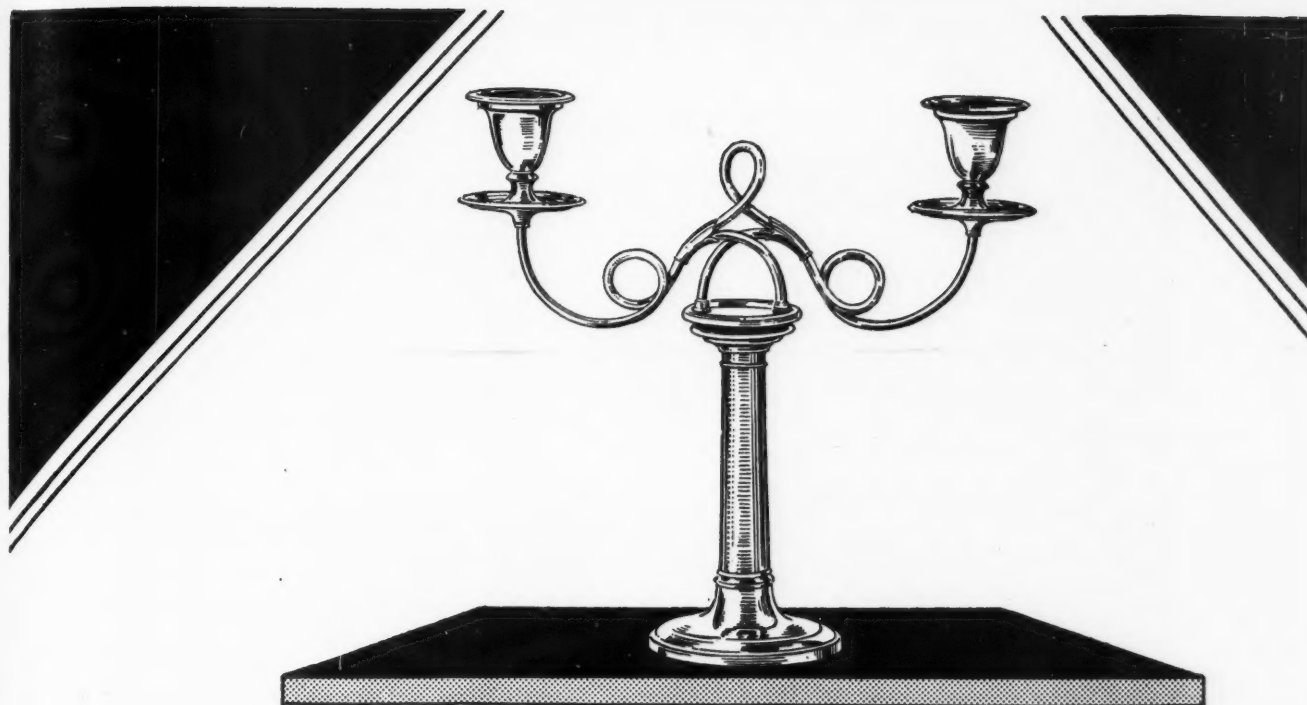


In Our Galleries...

are to be found many extremely rare examples of the artisanship of our Colonial forebears expressed in terms of wood, metal, or paint—each example invariably possessed of the inspired quality that stamps the product of a master † † †

ANTIQUES — SEVENTH FLOOR

SHOWN: An unusually fine Queen Anne walnut secretary, one of a pair of satinwood inlaid card tables, and one of a pair of Hepplewhite chairs.



CANDLESTICKS AND CANDELABRA OFFER MANY OF THE FINEST
 EXAMPLES OF THE DESIGN AND CRAFTSMANSHIP OF THE GEORGIAN PERIOD.
 GRACEFULLY THEY WEAR THE MANTLE OF TIME. ADVANCING YEARS SERVE
 ONLY TO MAKE THEM MORE DESIRED – AND MORE VALUABLE. THE SCHMIDT
 COLLECTION CONTAINS MANY A FINE SPECIMEN IN OLD SHEFFIELD PLATE.
 THE CANDELABRA SHOWN ABOVE WAS MADE BY MATTHEW BOULTON
 [CIRCA 1790].

A. Schmidt & Son

ESTABLISHED 1869

567 BOYLSTON STREET, BOSTON

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 MAGNOLIA NEWPORT PASADENA
 HYANNIS NEW YORK



ARTIFAX OMNES



ILLUSTRATED
 TWO AMERICAN SECRETARY DESKS OF THE LATE EIGHTEENTH CENTURY: THE FIRST IN SATINWOOD AND MAHOGANY: THE SECOND IN FRUITWOOD BANDED WITH AN EXOTIC VENEER: BOTH FROM THEIR ORIGINAL SOURCE.



DELICACY of form and exquisiteness of proportion are not the only intriguing attributes of late eighteenth century furniture. The color-play of contrasting woods and the endless variety of pattern in the grain of carefully matched veneers exercise a no less potent charm. There is, too, a practical value in such furniture; its small scale gives it special availability in modern rooms.

Such pieces when bought from us carry the assurance of having been procured from their original source. Their price reflects only the profit on the one exchange of ownership.

FLAYDERMAN & KAUFMAN

68 Charles Street



BOSTON, MASSACHUSETTS



This Chippendale sofa lists at Six Thousand Dollars

An Original Chippendale Sofa of Extraordinary Quality

No photograph of this authentic Chippendale mahogany sofa could do full justice to its gracious symmetry of line, or portray to full advantage the original petit point with which it is covered — the background of golden brown with floral decorations in soft blue-greens and reds. This magnificent sofa is but one example of the choice antique furniture, panelled rooms and art objects from the 16th to 18th Centuries included in our continually supplemented collection . . . a collection so great as to afford the dealer, decorator and architect the opportunity of procuring at all times pieces to fulfill their requirements.

Wholesale Only

ANTIQUE DEPARTMENT OF

The
BRISTOL
COMPANY

319 East 62nd Street, New York City

ANTIQUES & OBJETS d'ART • EARLY ENGLISH • GEORGIAN • ITALIAN • SPANISH • FRENCH

ANNOUNCING

the re-opening on

September Second

of the

Old Brookfield Tavern

*which was moved to Danbury from
Brookfield, Connecticut by
George F. Ives in 1917*

Here will be offered the choicest American antiques, including both the oak and pine as well as the later mahogany periods. Also prints, rugs and such odds and ends of rarity and beauty as are indispensable to the discriminating collector.

The former atmosphere of antiquity again pervades the TAVERN.

F. W. FUESSENICH, INCORPORATED

105 West Wooster Street

DANBURY, CONNECTICUT

"THERE IS
A POSSUM
FOR EVERY
PERSIMMON"

So goes the Southern proverb

If you are a Possum hunting for rare Persimmons in the way of furniture, glass, china, pewter, old books, manuscripts, firearms, you will most quickly find them by advertising in the Clearing House of ANTIQUES.

If you are harboring some ripe Persimmons that you wish to dispose of, you will discover that most of the wide awake Possums are watching that same Clearing House for your advertisement.

The size, wide diversity, and high intelligence of the reading circle of THE MAGAZINE ANTIQUES accounts for the extraordinary results obtained by those who use the Clearing House.

One private buyer reports six times more replies from his advertising in ANTIQUES than from that in any other medium he has used.

It is results that justify expenditures.

*Rates and Closing Dates for Clearing House Copy
will be found on The Clearing House Page
in the back of the Magazine*

ANTIQUES.

468 FOURTH AVENUE

NEW YORK CITY



EARLY PINE
CUPBOARD

*We now have a large collection
of*

EARLY AMERICAN PINE FURNITURE

in
Original condition



FERDINAND KELLER

216-224 South 9th Street

1207 Walnut Street

PHILADELPHIA, PENNSYLVANIA

Inquiries solicited



A MASSACHUSETTS INTERIOR
(Adden and Parker, Crimp and Clinch, *Architects*)

OLD KNOTTY PINE WROUGHT BY DAVENPORT-BROWN COMPANY'S CRAFTSMEN
GIVES THIS ROOM THE MELLOWNESS OF AGE AND PROVIDES A PERFECT BACK-
GROUND FOR ANTIQUE FURNITURE.

The dominance of paneling as the chief decorative feature, in homes and offices alike, everywhere forces itself upon the attention. For paneling appeals both to aesthetic taste and to practical judgment. Properly designed, properly constructed, and properly finished and installed, it calls for little in the way of upkeep and improves in aspect with the passing years.

But with paneling, as with all other interior finish, ultimate satisfaction necessitates initial excellence of material and workmanship. This may be insured by employing the services of Davenport-Brown Company. Knowing but one standard of quality — the highest — this Company invites inquiry from architects, decorators, and home owners of similarly exacting taste.

Write for the booklet

FROM WINDBREAK TO PANELED HALL

DAVENPORT-BROWN COMPANY, 285 WASHINGTON STREET, SOMERVILLE,
MASSACHUSETTS

Twenty-seven Years of Fair Dealings



THE WILSON TAVERN SHOP CONTAINING OVER 400 PIECES OF REFINISHED FURNITURE

DURING those twenty-seven years I have handled a vast amount of material, dealt with and enjoyed the confidence of many famous collectors, and have built up a reputation for knowledge, taste, and reliability.

The large shop, diagonally opposite the old Wilson Tavern, a famous posting station in coaching days, contains the largest collection of refinished furniture and appurtenances in New Hampshire. Superior design, excellence of condition, and freedom from restorations will be found characteristic of items displayed at *The Wilson Tavern Shop*. This assortment has been widely and wisely gathered and offers an extensive range of choice.

MANY PIECES OF FURNITURE COLLECTED IN THE SOUTH DURING THE WINTER

"Early American
Bottles and Flasks"
2 Volumes, \$20

Fine china, and a wonderful group of bottles; prints; metalware; lamps; chandeliers; mirrors; hooked rugs; and numberless other items expertly chosen.

Antique
Firearms



THE WILSON TAVERN SHOP

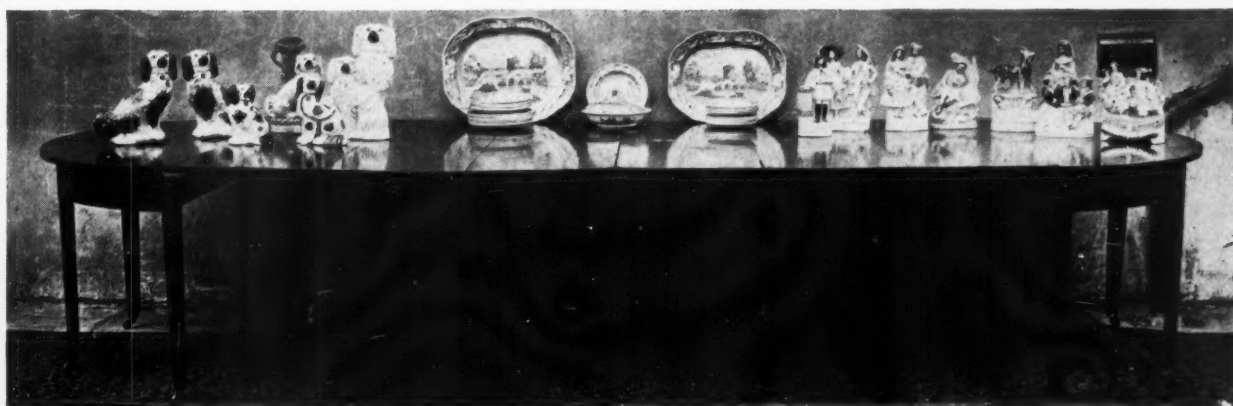
STEPHEN VAN RENSSELAER

The Crossroads

PETERBOROUGH, N. H.

Established 1902

Telephone 277



The Treasure House

A very fine Chippendale period mahogany dining table in original and genuine old condition. One of the centre tables can be taken away

to make a smaller table. Size 13 ft. long by 4 ft. 3 ins. wide. Price £55.0.0. Part of a marked Spode dinner service, decorated with blue. Price £9.0.0.

A group of Staffordshire figures from our collection of over 400.

One of the largest collections of genuine antique furniture in the country

PHOTOGRAPHS WILL BE SENT IN RESPONSE TO ANY INQUIRIES

Anyone coming from the United States or Canada will be met at Liverpool or Manchester by appointment with car

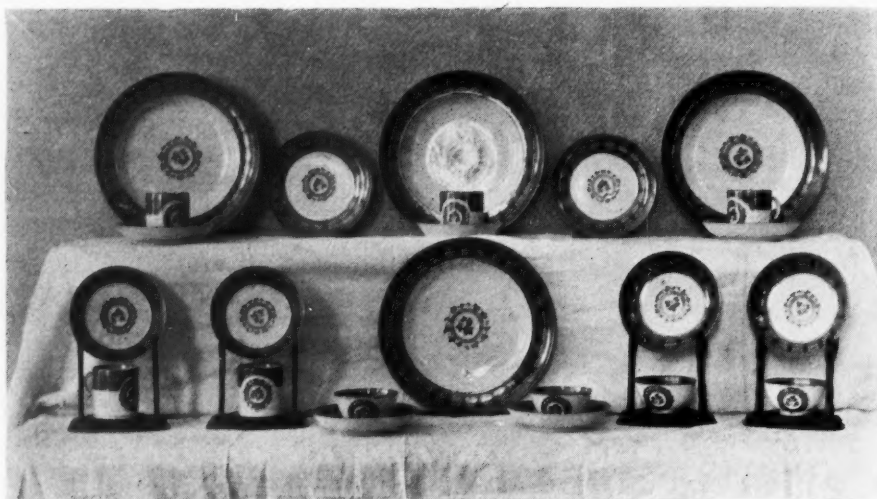
Frederick Treasure

Member of the British Antique Dealers' Association

KAY STREET MILLS, PRESTON, LANCASHIRE, ENGLAND

Cable: "ANTIQUES", PRESTON, ENGLAND

Telephones: 414 PRESTON and 267 LYTHAM



LOWESTOFT SERVICE — 70 PIECES

Salmon color with brown outline decorations consisting of small and large plates and cups and saucers.

ARTHUR J. SUSSEL

Antiques

Spruce—corner 18th Street

Rarities

PHILADELPHIA, PENNSYLVANIA

MEMBER OF THE ANTIQUE AND DECORATIVE ART LEAGUE

THE outstanding private collections of antiques in America owe their high quality not so much to the owner's means as to his alertness and to his friendly relationship with dealers who understand his wants, appreciate his point of view, and are ever on the watch to capture rarities in his behalf.

So it comes about that the dealer seldom has opportunity to display his choicest rarities to the public. Either they are bespoken in advance by confidential clients, or require only a telephone call to assure their immediate sale.

Casual shopping about for antiques is an amusing occupation; but it seldom produces a distinguished collection. To those who seek the finest things, I advise recourse to professional assistance.

Henry D. Weil

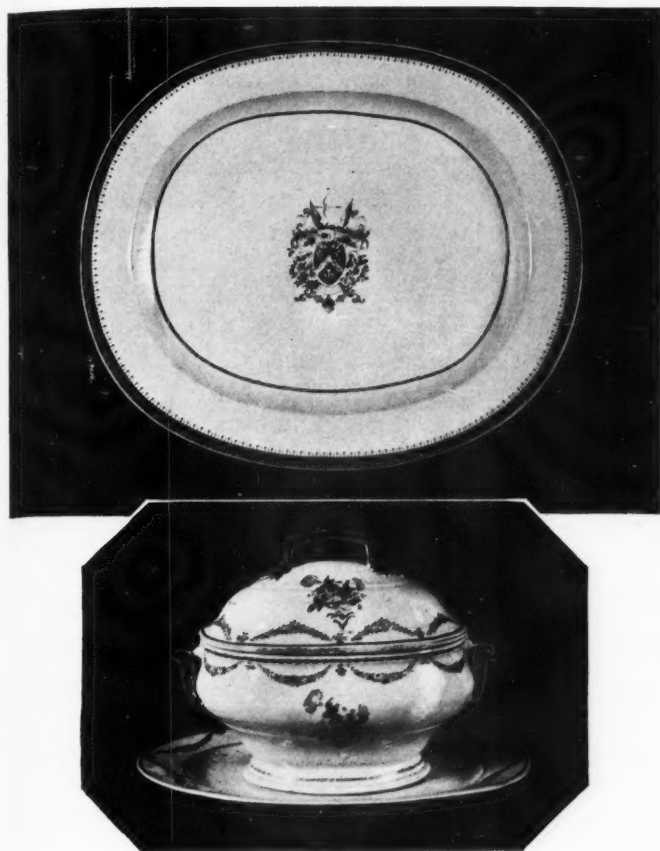
ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF FINE FURNITURE AND ITS APPURTENANCES
CONSULTATIONS :: SPECIAL COMMISSIONS

247-249 East 57th Street

NEW YORK CITY

For the Lover of Lowestoft



AMONG the many rare pieces available in our Antique Department are these pieces of Old Lowestoft. The Soup Tureen is an unusually small size, 10½" long, 7" wide and 8" high. The stand is 13" by 9¾". Festoons are in green and rose and the handles on the side and cover in coral red. Price \$150. The Old Lowestoft Platter is of Armorial Design with the border in blue, 18" by 15". Price \$125. These are but two of hundreds of examples of Lowestoft in our exhibit.

The lover of antiques will find on our third floor (devoted entirely to antiques) a splendid collection. Here you can spend a delightful time, leisurely roaming through our museum-like arrangement.

Wm. H. PLUMMER & Co. Ltd.

IMPORTERS OF

Modern and Antique China and Glass

7 & 9 East 35th Street, New York
Near Fifth Avenue

New Haven, Conn.
954 Chapel Street

Hartford, Conn.
36 Pratt Street

THE SPINNING WHEEL ANTIQUE SHOP

from ATTIC to CELLAR

FOUR FLOORS OF CHOICEST ANTIQUES

This fall, the Spinning Wheel Shop has taken on the aspect of a special revelation for collectors of antiques. For here, indeed, is a collection which, quite obviously, all the enterprise and good taste imaginable could never have assembled except as they were seconded by privileged access to exclusive private sources of supply.

To examine it is to perceive, once and for all, the difference between antiques that are well bred and antiques that are merely old. And what a difference it is!

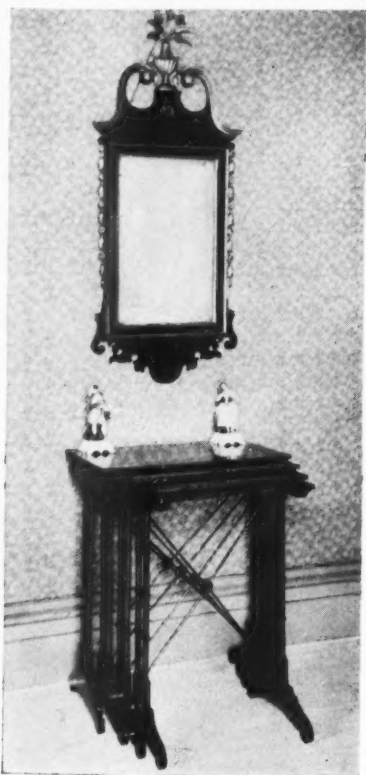
The collection is particularly rich in marked English porcelain and earthenware, a superb Crown Derby hunting set for example, besides fine specimens of Wedgwood, Worcester, Leeds, Spode, Newhall and other notable early potteries. The Georgian Waterford glass, too, will set the collectors' fingers twitching — not to mention some early Bristol, as well as amethyst, amber and blue glass from other English sources. And of course there are painted trays, jolly shapes in old pewter, and innumerable oddments to intrigue the eye. Furniture, of course, including some very choice old pieces.

There is only one drawback to the collection: it is too good to remain intact long enough to give the dilatory collector a chance at the choicest items.

LALLIE LEE KENNEDY

35 Fayette Street

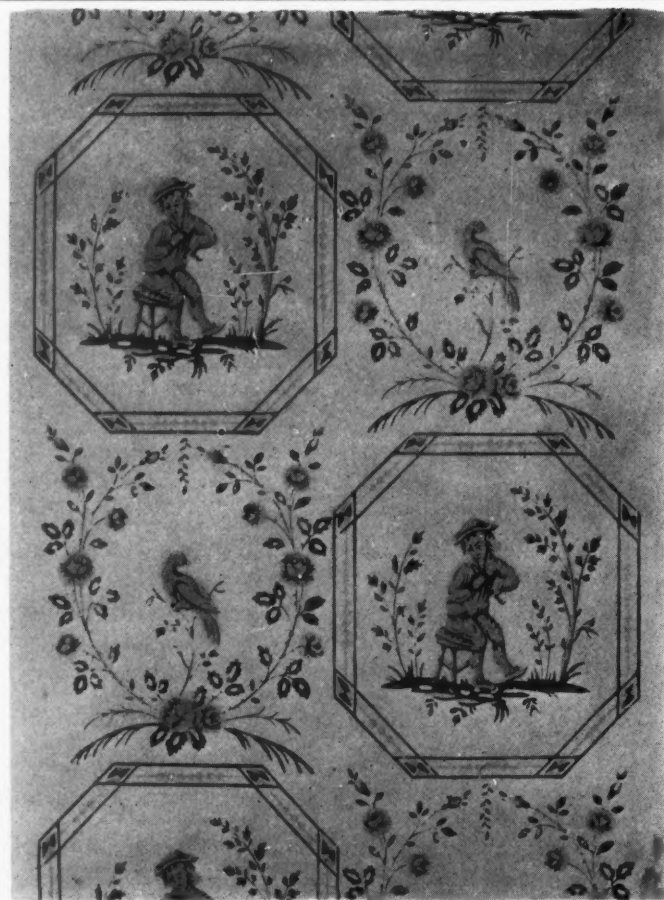
Boston, Massachusetts



HERE is a nest of tables we have recently secured and which, I must say, we are very happy to have found. It is exceedingly difficult to find a set of these now as they have become so scarce. They are of mahogany, with a top of crotch mahogany and an inch and a half border of walnut going around the top in the reverse way. The brass support under each table makes it very strong. The wall mirror above is rare and most attractive; of mahogany and gilt with the broken arch, the urn holding a bunch of flowers. It is a very desirable piece. The Chelsea figures are full of grace and expression.

TO REALIZE the effort Mr. Florian Papp has made, and the expense he has been to in order to accumulate this collection of antiques which he offers his clients and the public this coming season, one has to pay a visit to his establishment. Here one should take time in going from floor to floor to study the beauty of the furniture which Mr. Papp has secured this summer. In doing so, one will undoubtedly notice the moderate price he asks for each piece, which places it within the reach of everybody. It is a pleasure to Mr. Papp to so mark his stock that all, both rich and poor, can buy and enjoy his wonderful pieces. Pay a visit to his shop where you will be gladly welcomed and shown over the six floors by courteous and competent salesmen.

FLORIAN PAPP ♦ 684 Lexington Avenue, New York City



Perfection in WALL PAPERS LE JOUEUR DE FLUTE

(From 18th century blocks)

PRICE \$10.50 A ROLL

ENTIRELY unhackneyed by constant repetition, this alluring design will commend itself for use in American homes whose decoration comports with eighteenth century tradition.

It is hand printed from the original blocks awakened to new activity after a century and a half of slumber. Available in colors to suit the purchaser; the backgrounds are hand painted to give them depth and mellowness.

[This and other fascinating papers are made to order only, in colors of the client's choice. Delivery in five weeks. Samples, showing wide range of designs, sent to responsible persons.]

MARC PETER, Jr.

52 VANDERBILT AVENUE

NEW YORK CITY

Sole distributor for the United States



MAGNIFICENT EARLY GEORGIAN SIDE TABLE (c. 1740). Of the finest quality of mahogany, richly carved, and in a superb state of preservation. Lion-paw feet, lion masque in the center of the deep apron. The top is of finely mottled marble. Length 58½"; width 28½"; height 32".

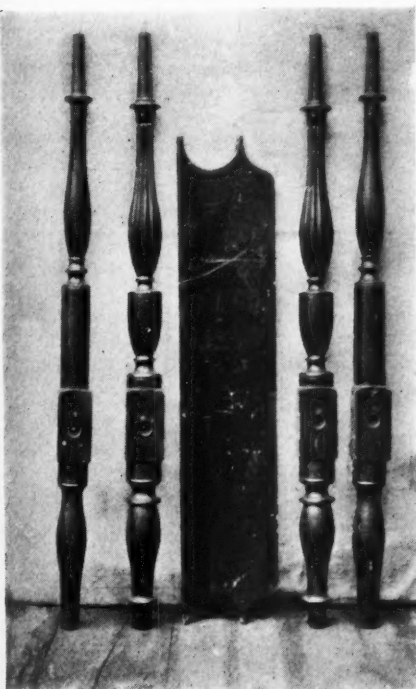
The impressively deep and richly carved apron of this sumptuous table, its lion-paw feet and lion masque ally the piece with rare early Georgian examples. Its richly mottled marble top adds practicality to beauty, for such tables as this were intended for use as sideboards in the dining rooms of their period. When procurable to-day they are the correct accompaniment of Chippendale dining tables and chairs, though equally desirable for the embellishment of formal hallways.



Antique Furniture, Rare Books, Textiles, Objects of Art, Prints

The ROSENBACH COMPANY

15 EAST 51ST STREET, NEW YORK
1320 WALNUT STREET, PHILADELPHIA



MAPLE FIELD BED WITH ORIGINAL PARTS.
EXCELLENTLY REFINISHED \$250

Recent Arrivals

- 5½-inch silver porringer by G. Greenleaf.
- Pair of globes — Celestial and Terrestrial, small size.
- Curly maple highboy in fine condition.
- Delicate Sheraton drop-leaf table, 42 inches long, fine reeded legs.
- Fine old hall clock with inlaid mahogany case by Lemuel French, Boston, about 1790; eight day works, excellent timekeeper.
- Beds: all kinds and sizes. We have twenty fine ones. Send in your requirements.
- A pair of very early wooden chandeliers in perfect condition, about 1750 or earlier.
- A curious old candlestand with revolving dish-top in good condition.
- Brass fenders, several good old ones, all sizes.

ALL ABOVE ARE OLD AND GENUINE. PHOTOGRAPHS AND PRICES ON REQUEST. WE HAVE OVER 10,000 PIECES IN STOCK. SEND US YOUR WANTS

BOSTON ANTIQUE SHOP

59 BEACON STREET
BOSTON, MASSACHUSETTS

To the Wayfarer the Tavern offers a real old-fashioned hospitality. Furnished entirely with things of other days the atmosphere is one of charm both to the casual visitor and to the permanent guest. The dining terrace overlooking the old mill pond is distinctive and has a flavor quite Continental.

It is desirable to make reservations in advance whether for luncheon, tea, dinner or for the night.

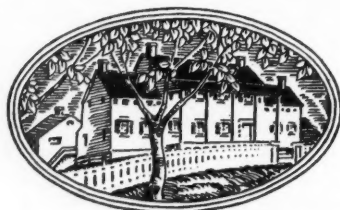


To the Connoisseur the Galleries offer really choice examples of early craftsmanship — furniture, china, glass, pewter, textiles, etc., etc. Also paintings, prints and crafts — Decorations — Americana.

Three buildings comprise the Tavern group. In each there is much of interest to collectors as well as to those who are concerned with problems of autumn home furnishing.

SILVERMINE TAVERN & GALLERIES

SILVERMINE
NORWALK, CONNECTICUT
Tel. Norwalk 2300



OPEN THE YEAR ROUND

EVERY ARTICLE
SOLD IS OF COURSE
GUARANTEED



TO
*Architects,
Decorators,
Owners and
Builders of
Colonial
Homes*

HERE IS THE
WHOLE STORY
IN A NUTSHELL

WE actually have more complete rooms of original early paneling than anyone else in the country, besides enough old feather edge boards, odd panels, mantels and so forth, to be able to complete any room so large as to require some additional woodwork.

We have our own skilled workmen who remove such rooms and who reset them in other homes. They know how, and so does Mr. Serota, who personally supervises this branch of the business.

Commissions already executed have been eminently successful. When we sell a room, we are prepared to deliver and set it up, so

that, when we leave the place, the rugs — hooked or otherwise — and furniture may be placed, and the room immediately becomes a joy to live in.

We feel this complete service to be the most neglected phase of the antique business, as well as one of the most valuable to architects, decorators and owners. While we have no patent on the idea, we are secure in that we hold the material. Rooms are on display at all times, as well as rare specimens of period furniture, early silver, china and glass. Whether or not intending to purchase, you are invited to make a visit of inspection.

S. SEROTA 440 MADISON AVENUE NEW YORK CITY
602 CONGRESS STREET PORTLAND, MAINE

In order to insure greater promptness in the handling of orders for the binding of back numbers of ANTIQUES, arrangements have been made for a direct service between subscribers and a competent and reliable bookbinding company.

Subscribers who wish their copies bound in the standard form already established are advised to forward the work to the Union Bookbinding Company, 289 Congress Street, Boston.



A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

ANTIQUES

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Further particulars as to this company's charges and its method of handling commissions entrusted to it will be found, from month to month, in the advertising pages of ANTIQUES.

In view of this new provision for the convenience of its subscribers, ANTIQUES will cease to undertake any binding on its own account. Indices for Volume XV will be supplied by the binder while the supply holds out.



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C. B. VAN TASSEL, Publisher
LAWRENCE E. SPIVAK, Business Manager

TELEPHONE

LEXINGTON 6490

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COLONIAL AMERICAN, EARLY ENGLISH, BARBIZON, MODERN
SCHOOLS :: OLD SHIP PORTRAITS



ROBERT C. VOSE GALLERIES

Illustrated:

A corner of the Robert C. Vose Gallery showing a superb Portrait of Governor Samuel Shute by Peter Pelham; one of the greatest rarities in American Art: an unusually brilliant Portrait by Gilbert Stuart of Mrs. John Bartlett. A Butterfly Table with a small part of our Collection of old Philadelphia Spatterware. Also, a unique old rocker from New Hampshire and a 9-spindle Windsor Chair.



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BRINGING HOME THE MAY (*early eighteenth century*)

An unfinished petit-point embroidery on stamped or printed canvas. Only the individual figures and objects have, in part, been covered with needlework. The foundation material, with a considerable portion of the original outline pattern, remains exposed.

Shown at the Park Square Exhibition, Boston, 1925. From the collection of Mrs. Arthur W. Blake